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Musical Examples

Illustrating the Progress of the Art from the Earliest Times to the Present

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HENRY F. GILBERT

BOOK II

COMPRISING THE NEO-ROMANTIC AND NATIONALISTIC MOVEMENTS OF THE NINETEENTH CENTURY, THE MODERN AND ULTRA-MODERN SCHOOLS AND THE WORKS OF AMERICAN COMPOSERS

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MUSICAL EXAMPLES

BOOK TWO

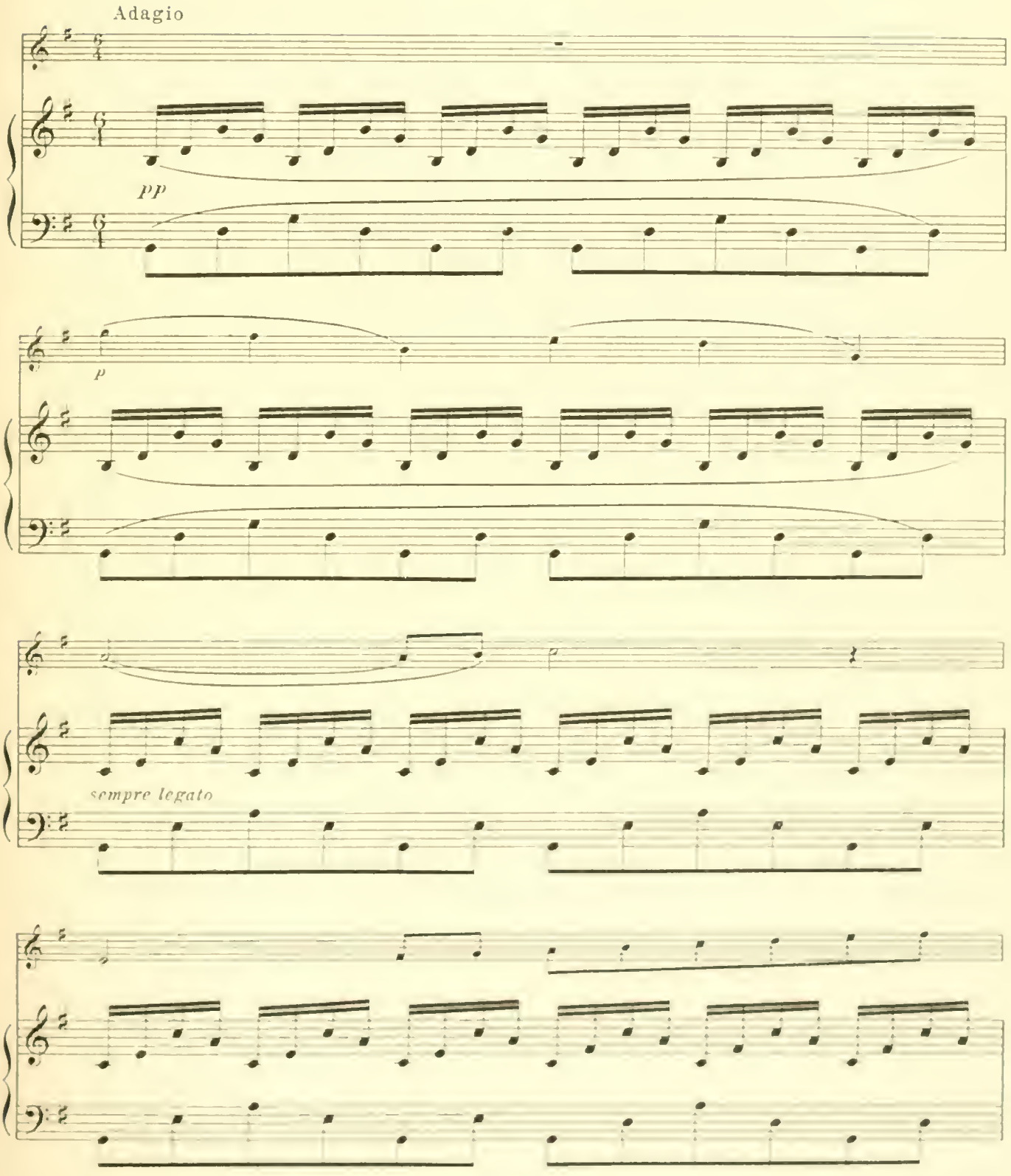
SECTION TEN
THE ROMANTIC NATIONALISTS OF FRANCE, RUSSIA AND SCANDINAVIA

Camille Saint-Saëns (b. 1835)

Le Cygne

(From "Carnaval des Animaux")

Transcription for Violin and Piano



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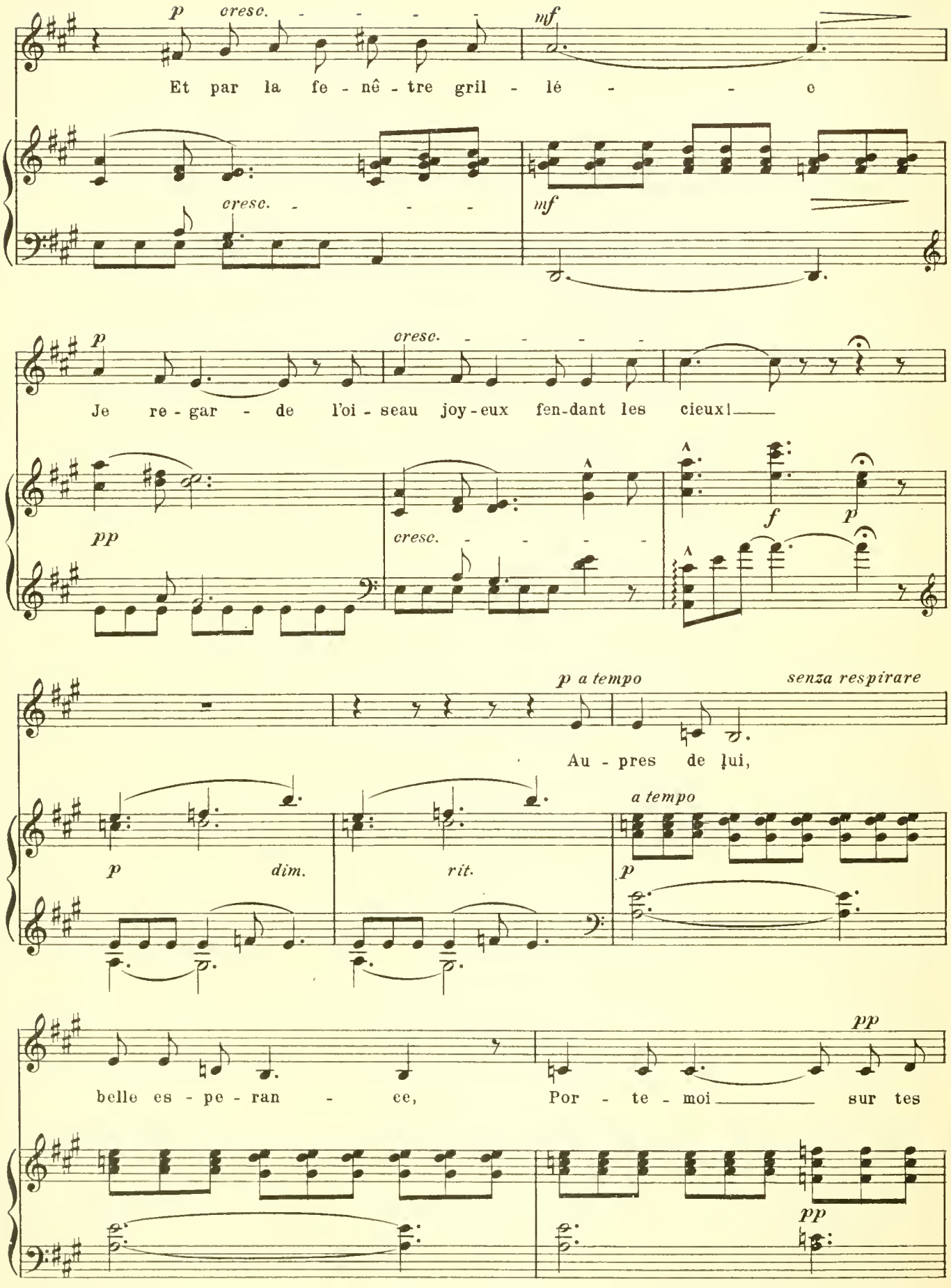
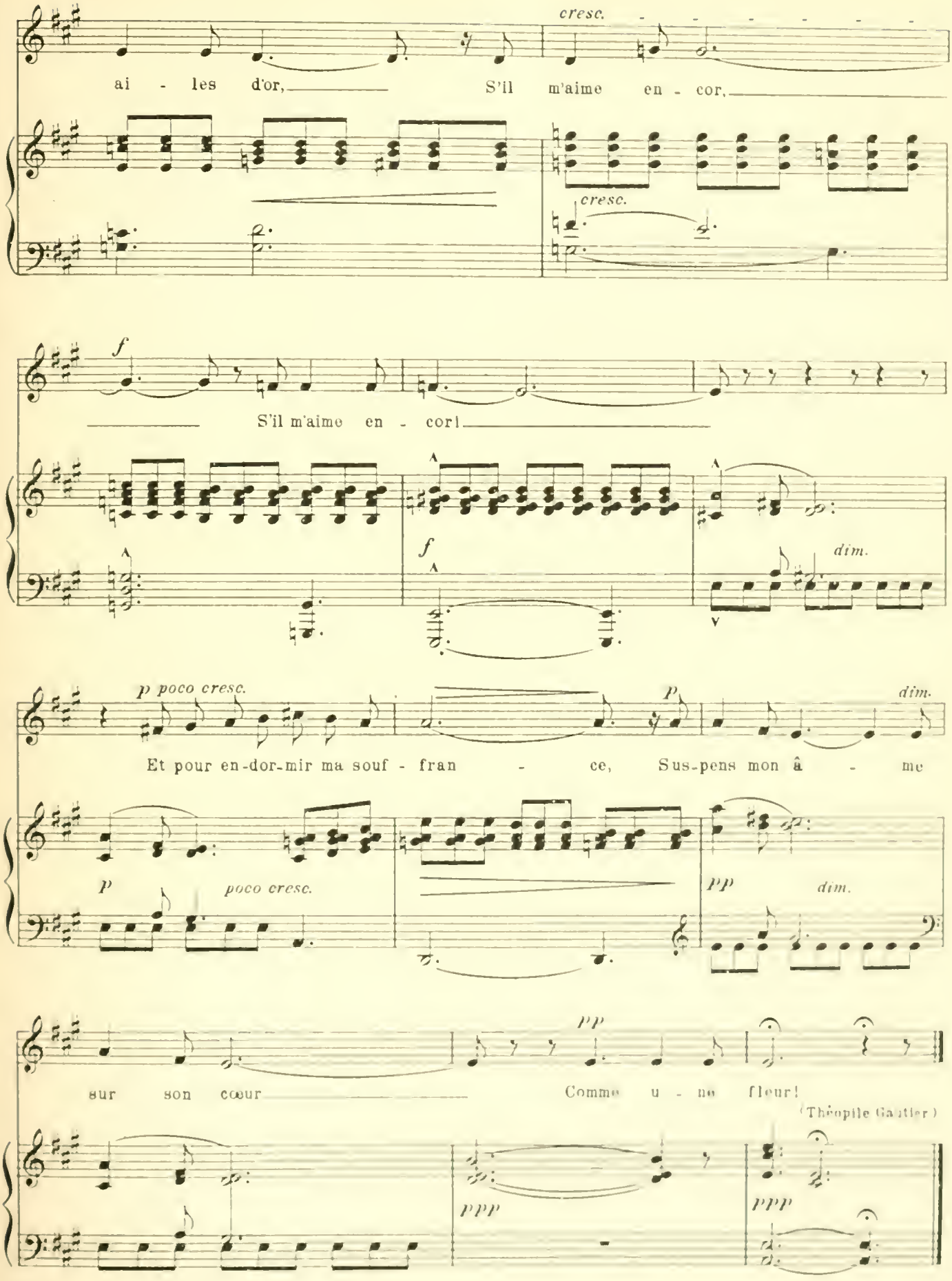
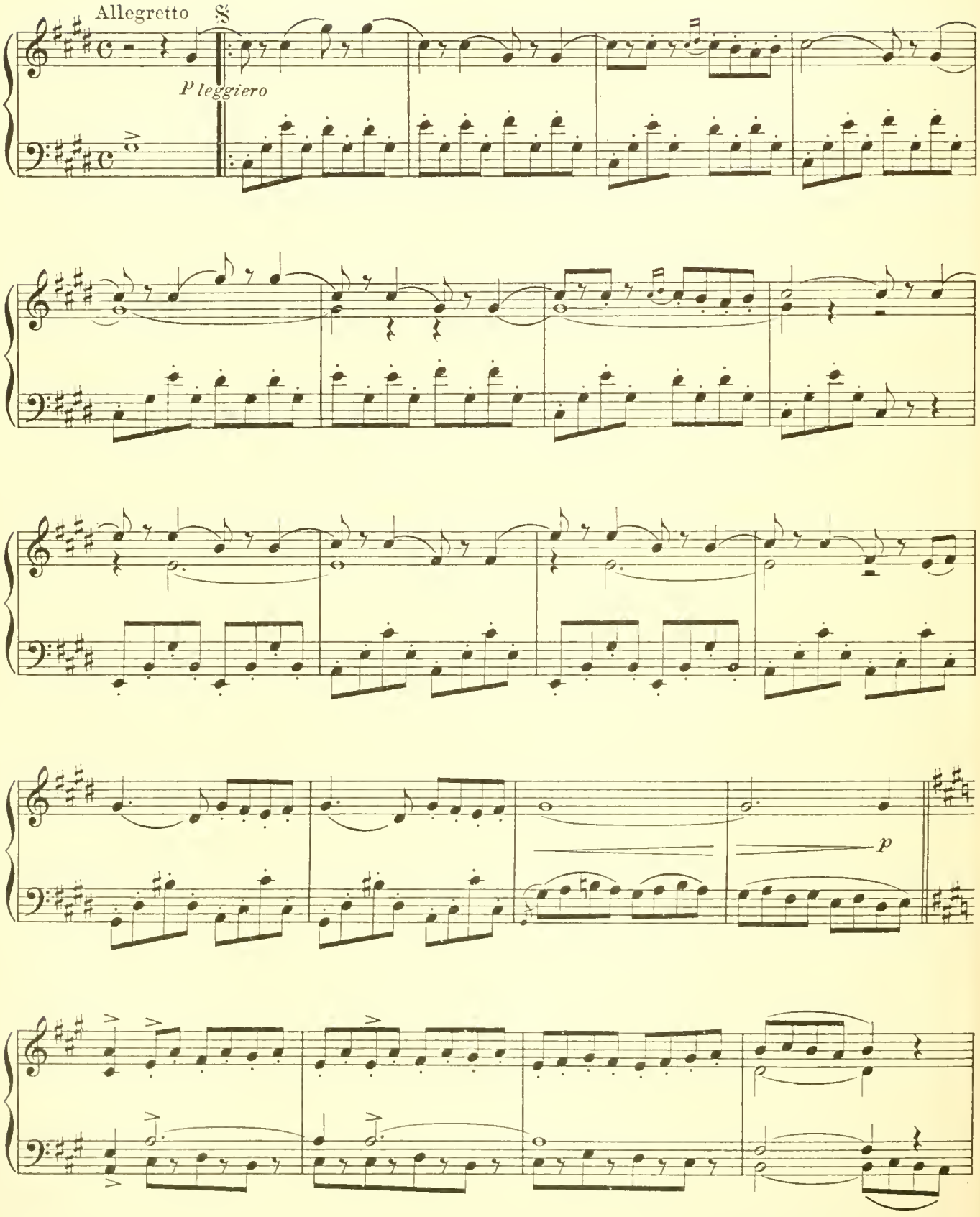

p cresc.
mf
Et par la fe - nê - tre gril - lé - e
cresc.
mf
p
cresc.
Je re - gar - de l'oi - seau joy - eux fen - dant les cieux!
pp
cresc.
f
p
p a tempo
senza respirare
Au - pres de lui,
a tempo
p
dim.
rit.
p
pp
belle es - pe - ran - ce,
Por - te - moi
sur tes
pp

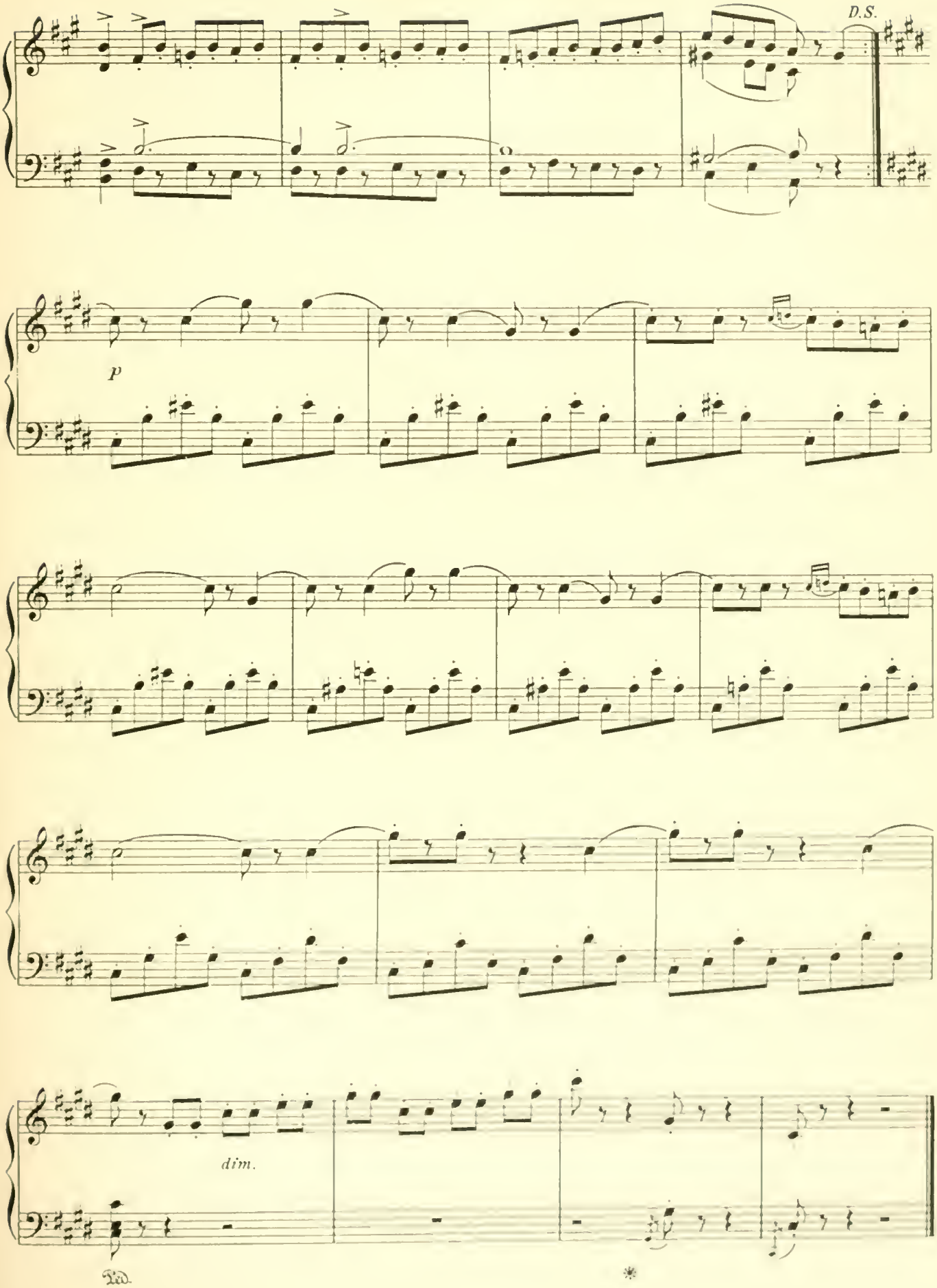

cresc.
ai - les d'or, S'il m'aime en - cor,
cresc.
f
S'il m'aime en - cor!
f
dim.
p poco cresc.
p
dim.
Et pour en-dor-mir ma souf - fran - ce, Sus-pens mon â - me
p
poco cresc.
pp
dim.
pp
sur son cœur Comme u - ne fleur!
(Théophile Gautier)
ppp
ppp

Léo Delibes (1836–1891)

Passepied from "Le Roi s'amuse"

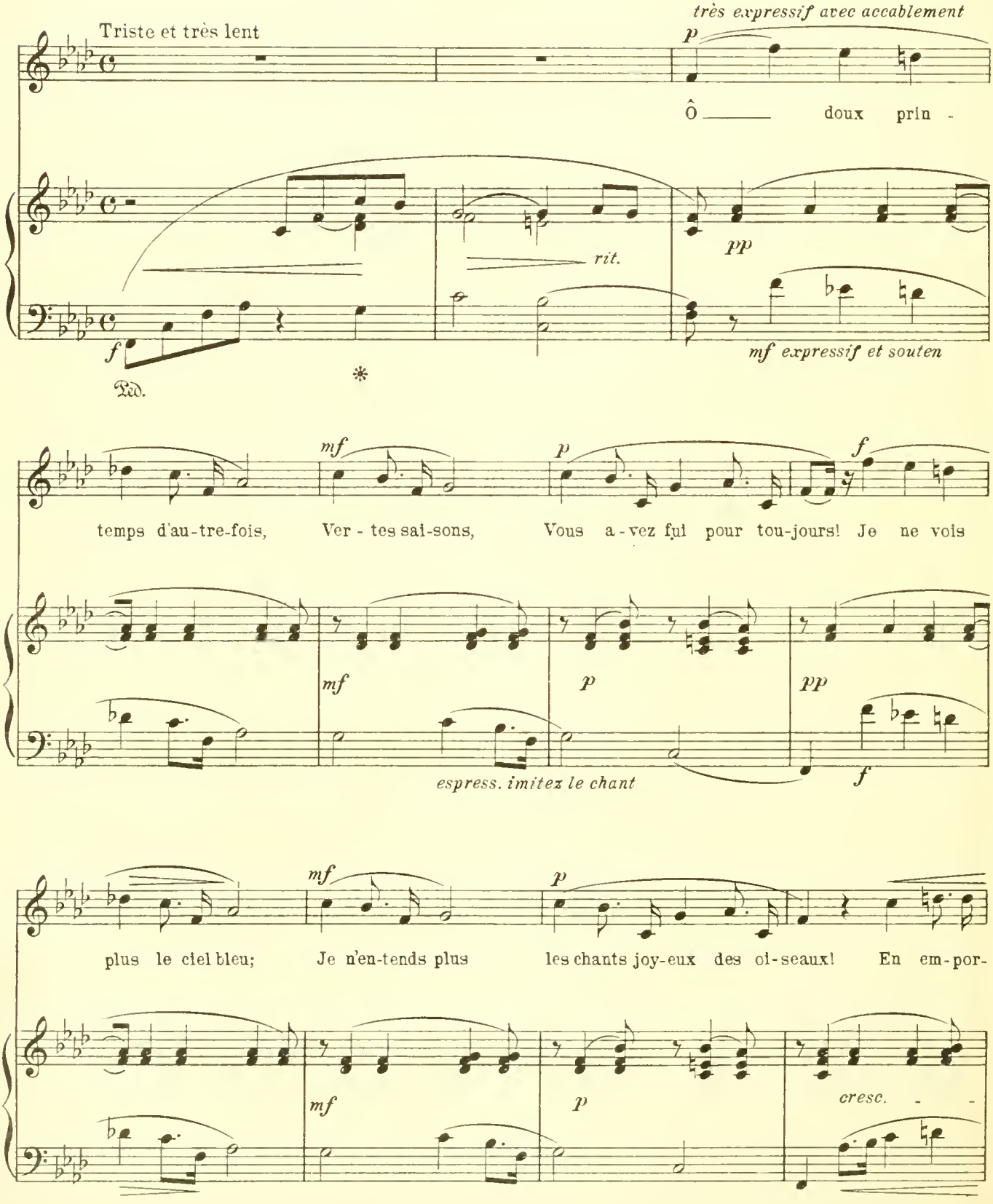


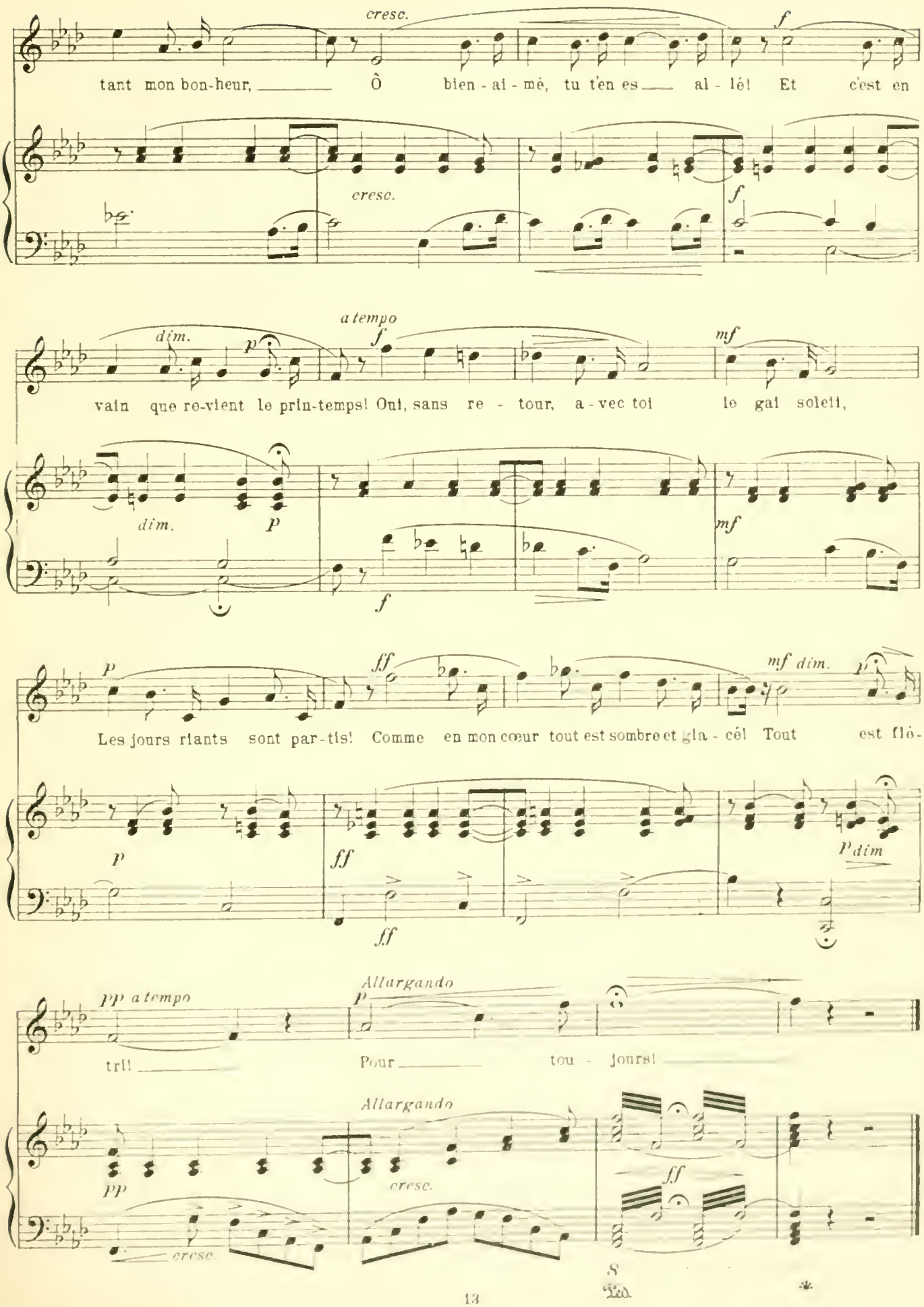
Courtesy of Heugel & Cie., Paris


D.S.
p
dim.
Ped.
*

Jules Massenet (1842-1912)

Élégie

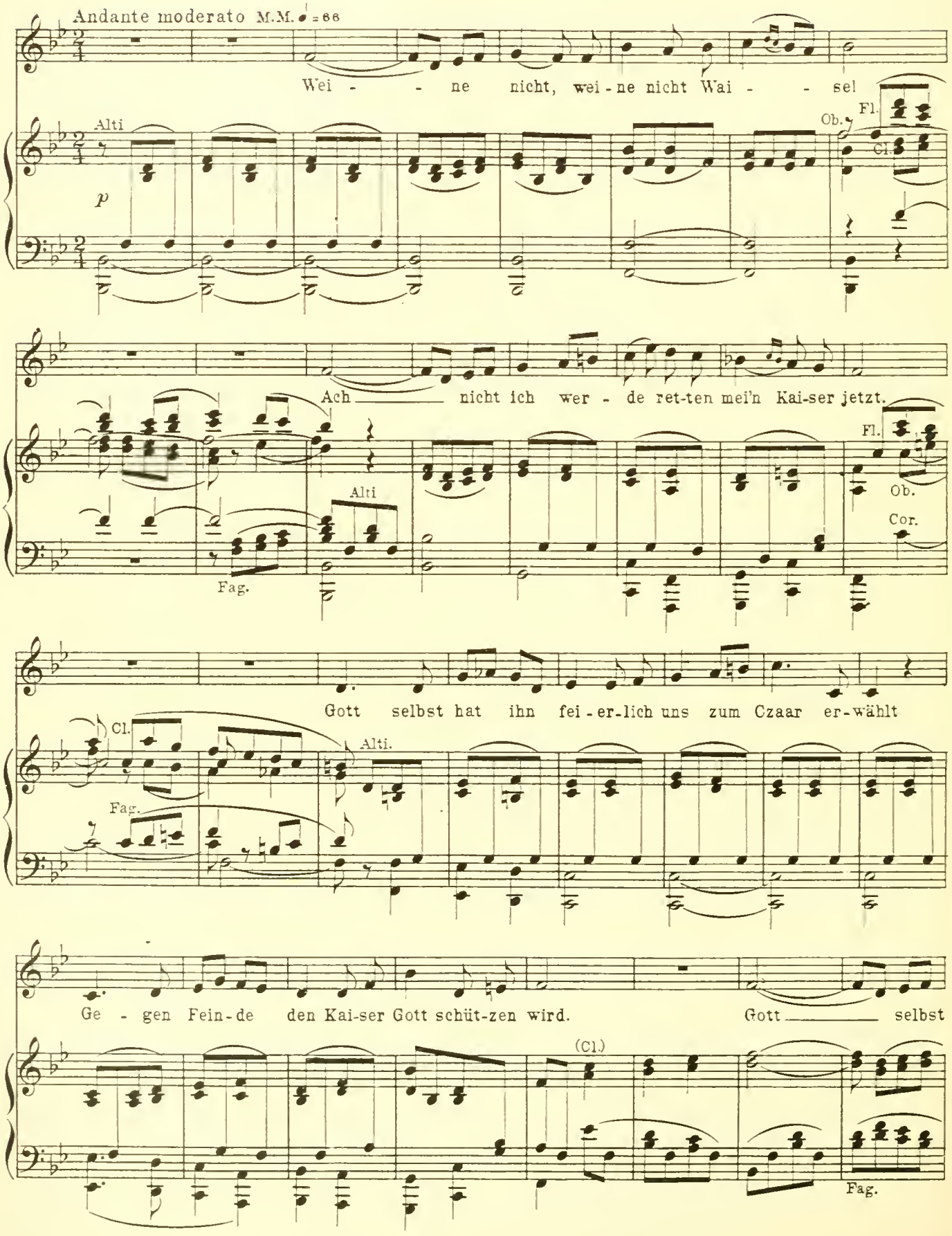


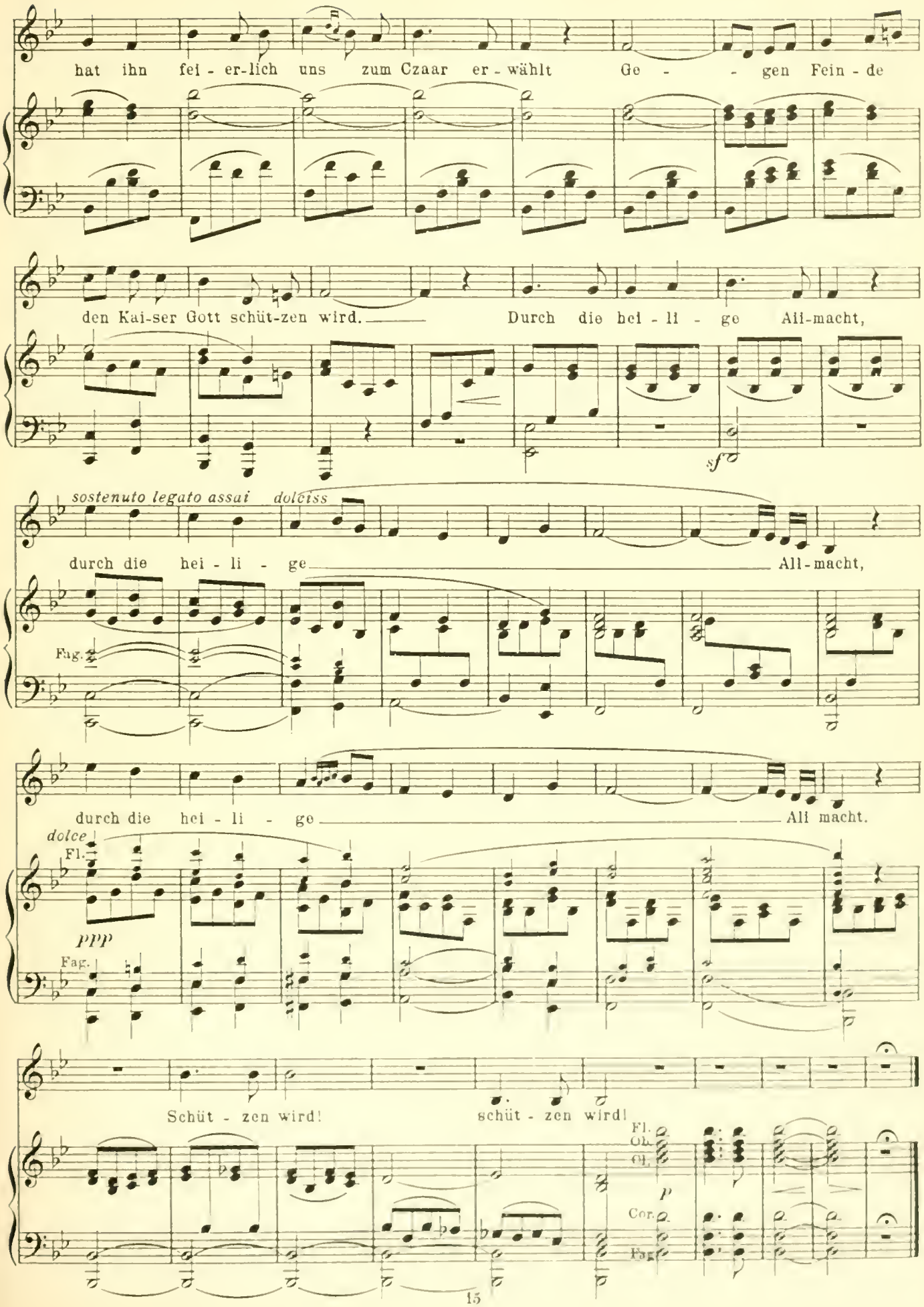

cresc.
f
tant mon bon-heur, Ô bien-ai-mé, tu t'en es al-lé! Et c'est en
cresc.
f
a tempo
dim.
p
f
mf
vain que re-vient le prin-temps! Oui, sans re - tour, a-vec toi le gai soleil,
dim.
p
mf
f
p
ff
mf dim.
p
Les jours riants sont par-tis! Comme en mon cœur tout est sombre et gla-cé! Tout est flé-
p
ff
ff
p dim
pp a tempo
Allargando
p
tril
Pour tou - jours!
Allargando
pp
cresc.
cresc.
ff
8
Ped.

Michael Ivanovitch Glinka (1803-1857)

Aria from "A Life for the Czar"

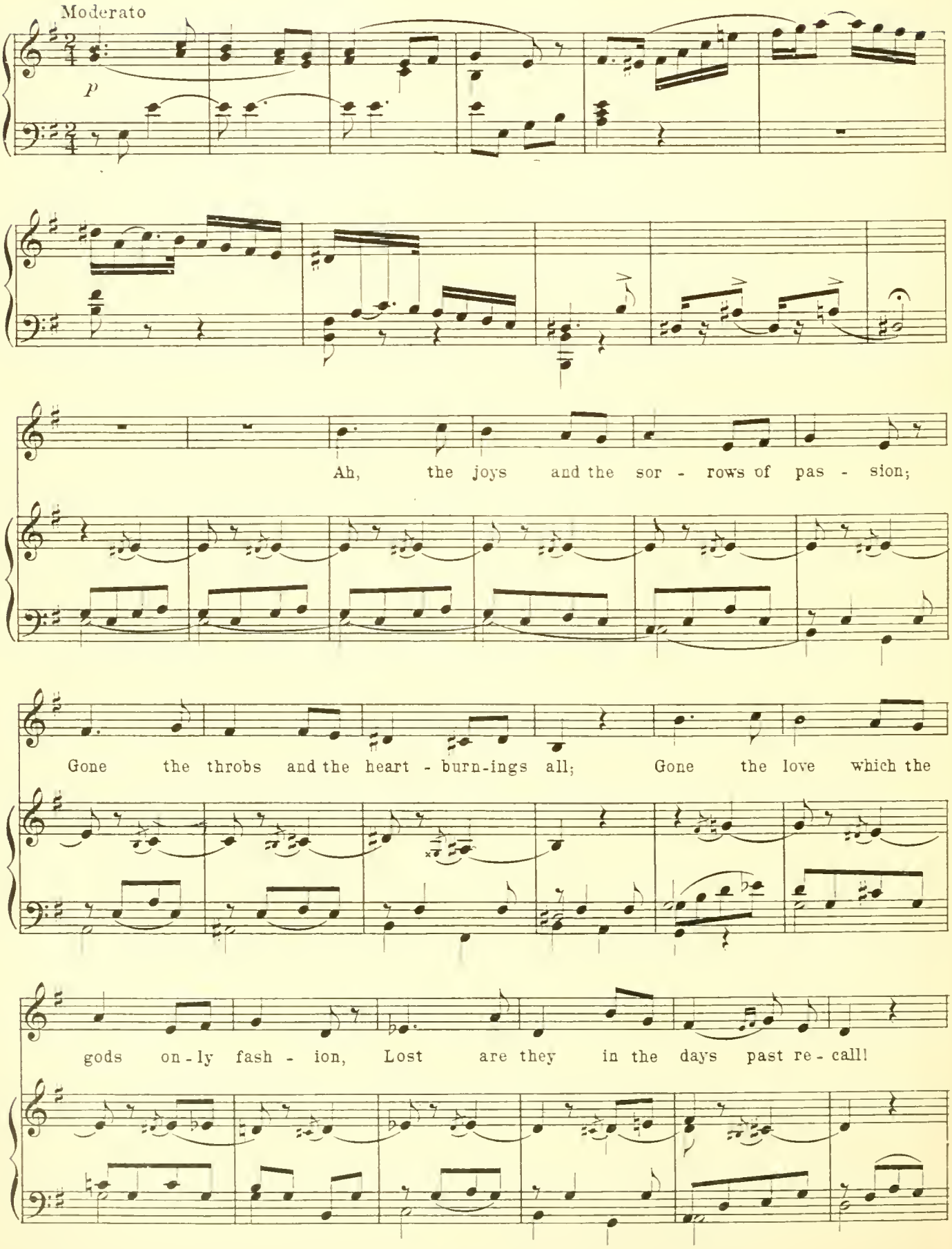
Act I.

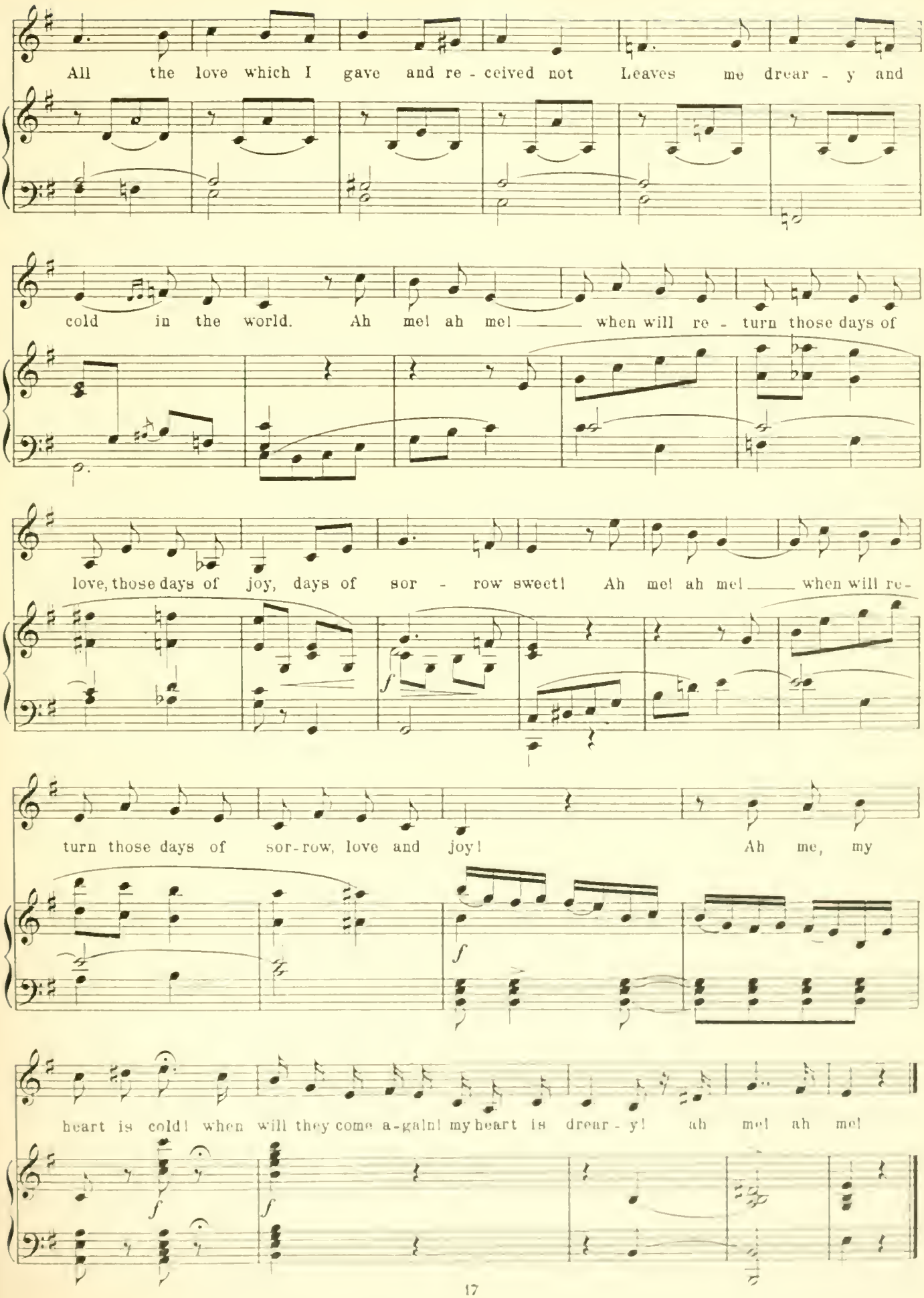



hat ihn fei - er-lich uns zum Czaar er - wählt Ge - - gen Fein - de
den Kai-ser Gott schüt-zen wird. Durch die hei - li - ge All-macht,
sf
sostenuto legato assai dolciss
durch die hei - li - ge All-macht,
Fag.
durch die hei - li - ge All macht.
dolce
Fl.
ppp
Fag.
Schüt - zen wird! schüt - zen wird!
Fl.
Ob.
Cl.
p
Cor.
Fag.

Alexander Sergeivitch Dargomijsky (1813-1869)

Air from "The Russalka"

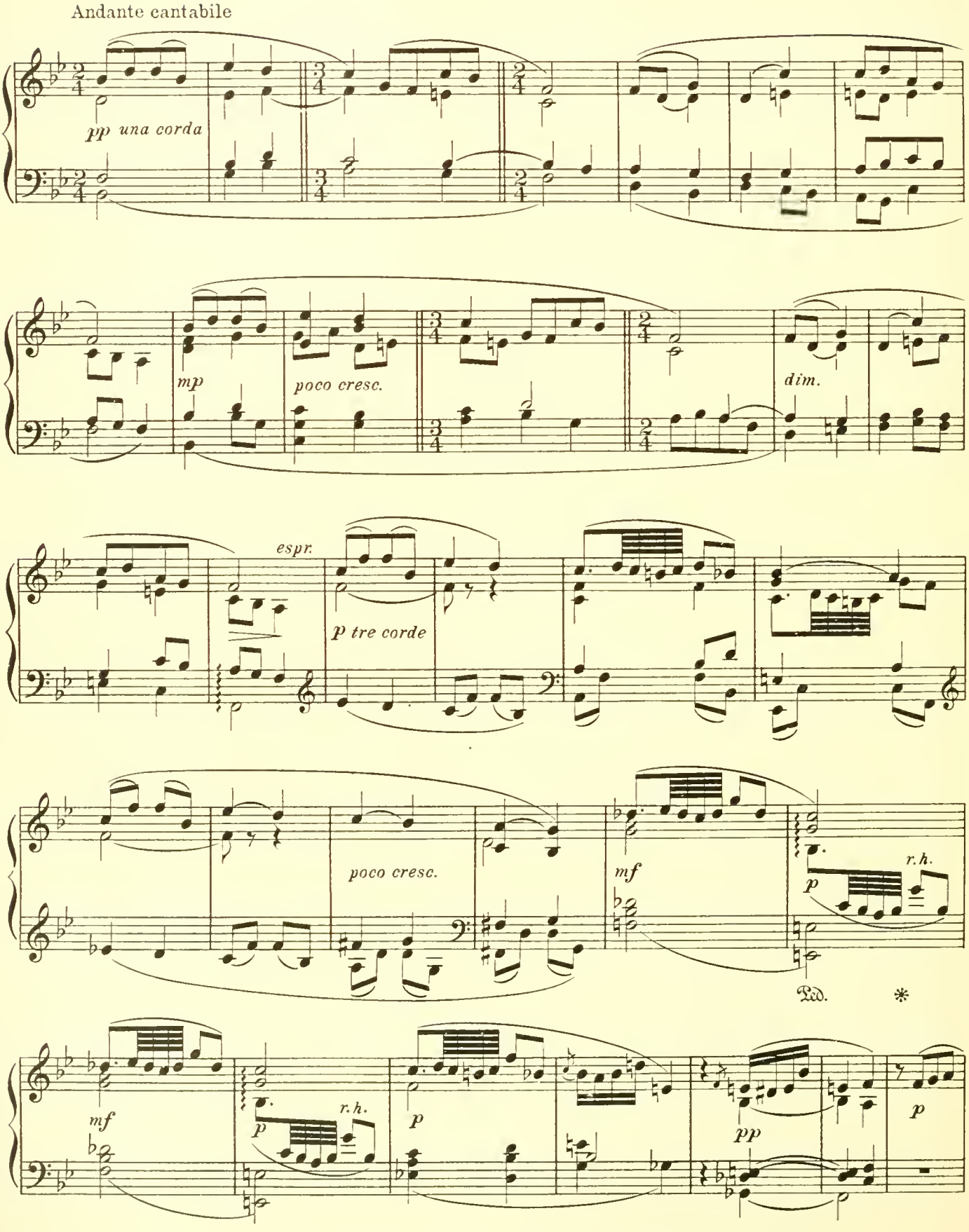



All the love which I gave and re - ceived not Leaves me drear - y and
cold in the world. Ah me! ah me! when will re - turn those days of
love, those days of joy, days of sor - row sweet! Ah me! ah me! when will re-
turn those days of sor-row, love and joy! Ah me, my
heart is cold! when will they come a-gain! my heart is drear - y! ah me! ah me!

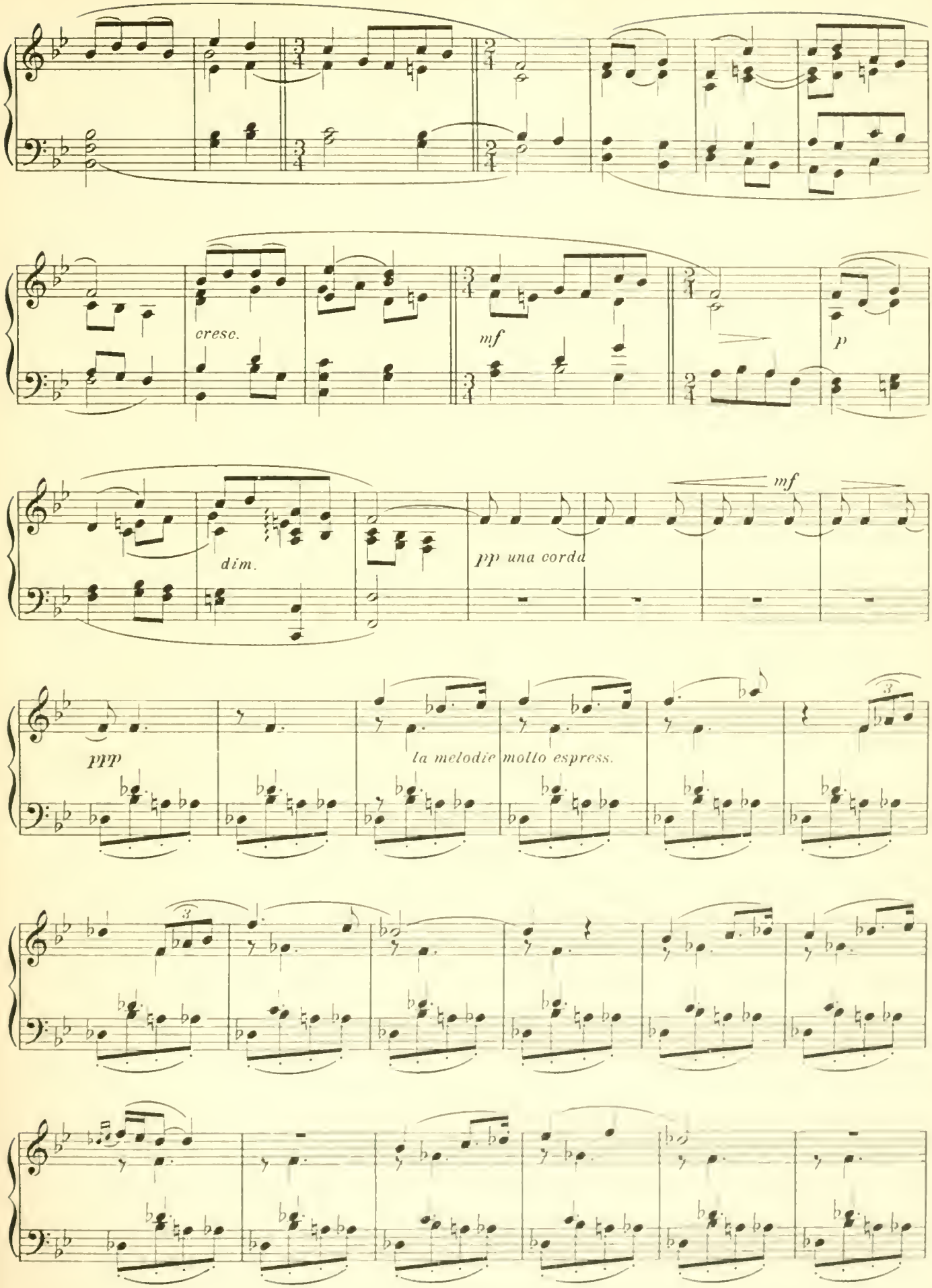
Peter Ilyitch Tschaikowsky (1840–1893)

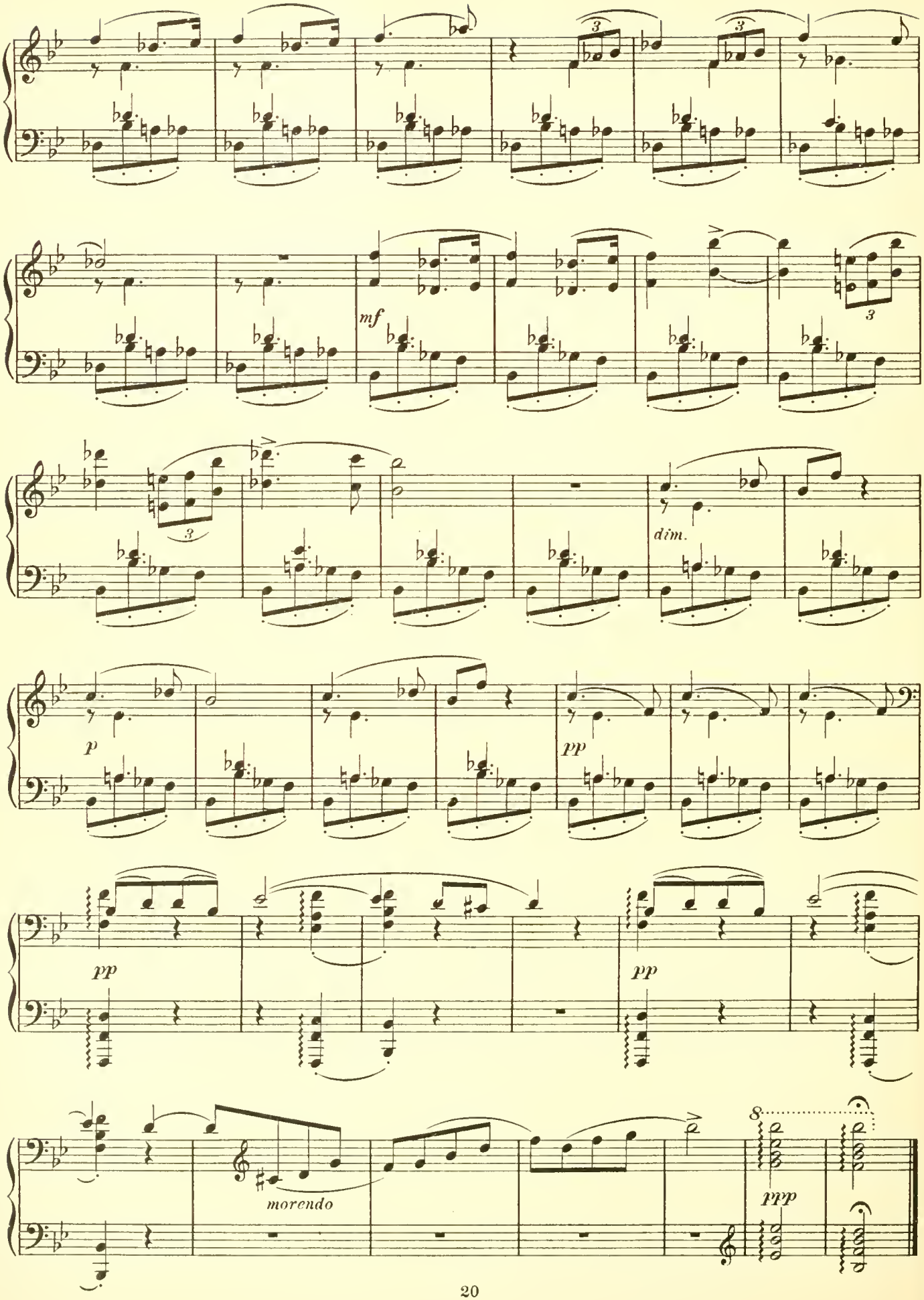
Andante cantabile

from the String Quartet Op.11*



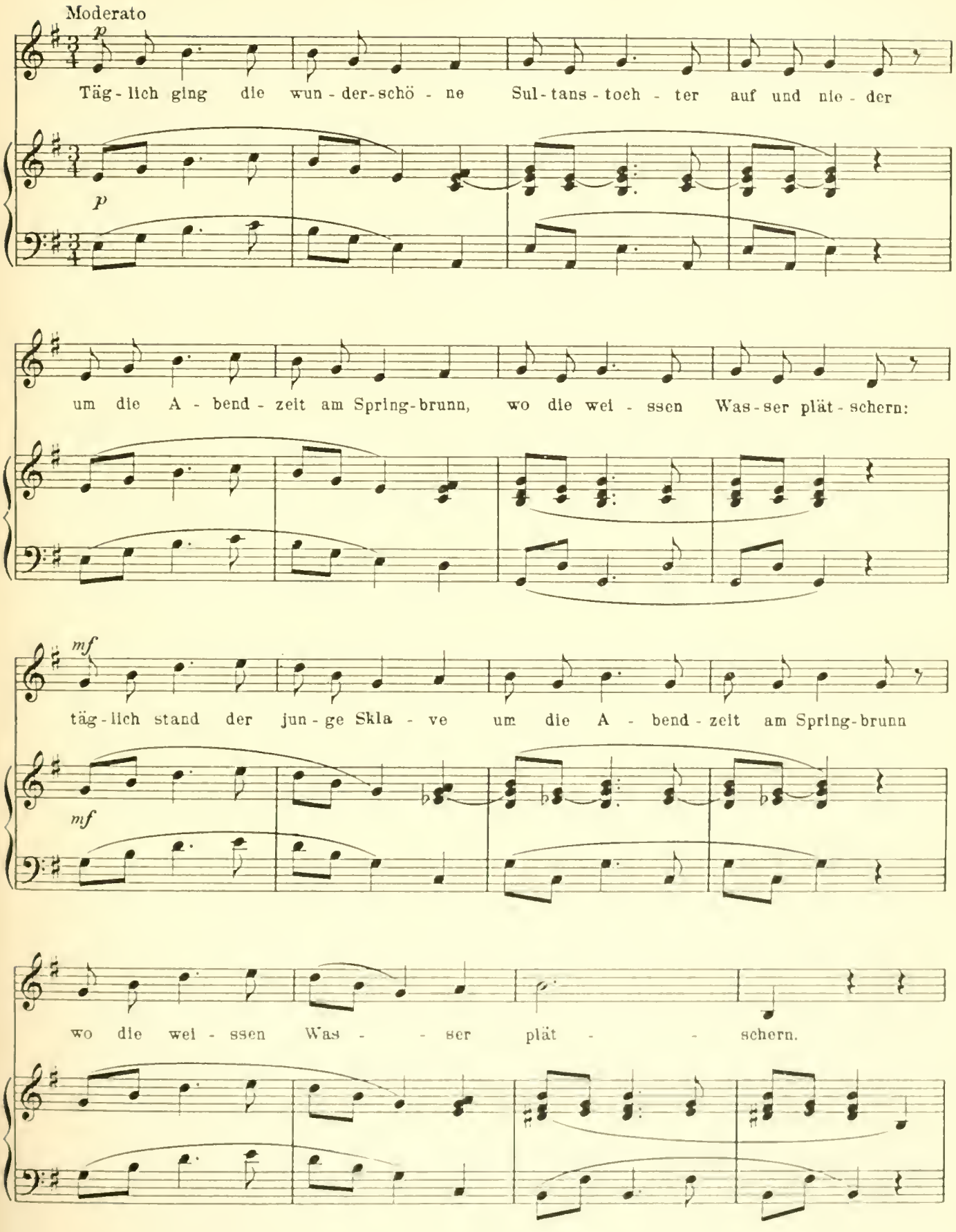
* Arranged for the piano. Seventy-five measures preceding the coda are here omitted

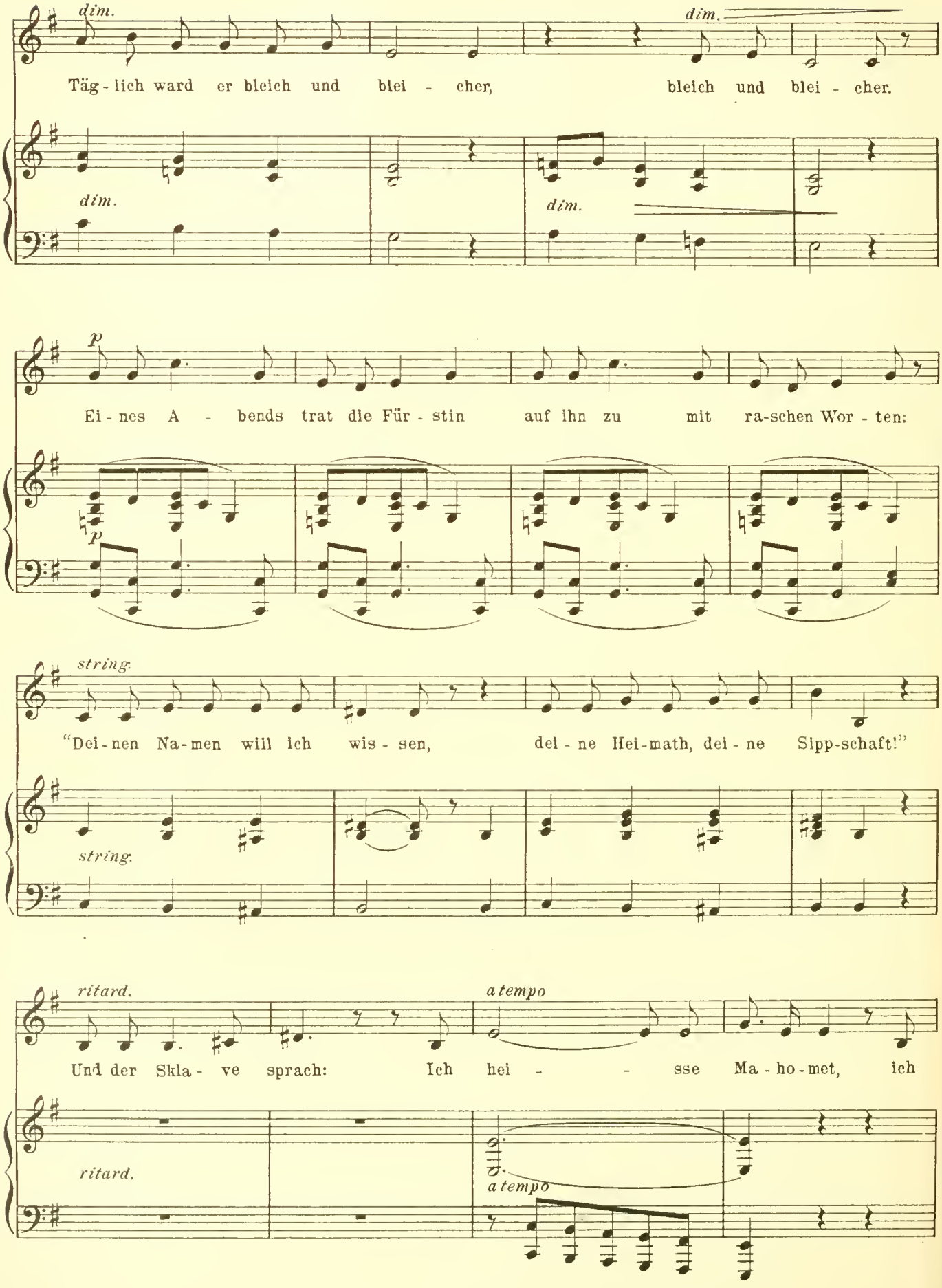

cresc.
mf
p
dim.
pp una corda
mf
ppp
la melodie molto espress.

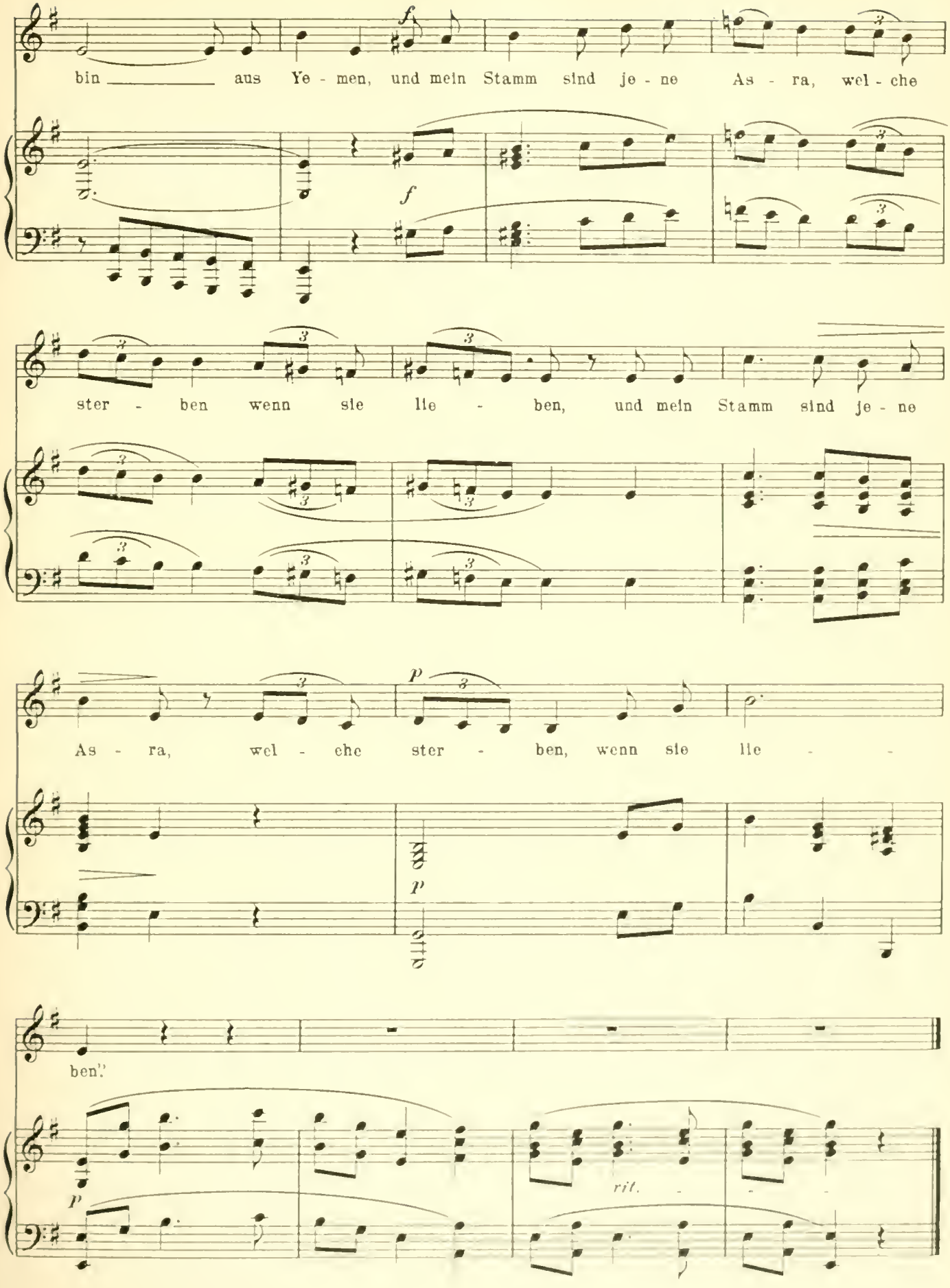

mf
dim.
p
pp
pp
pp
morendo
8
ppp

Anton Rubinstein (1830–1894)

Der Asra

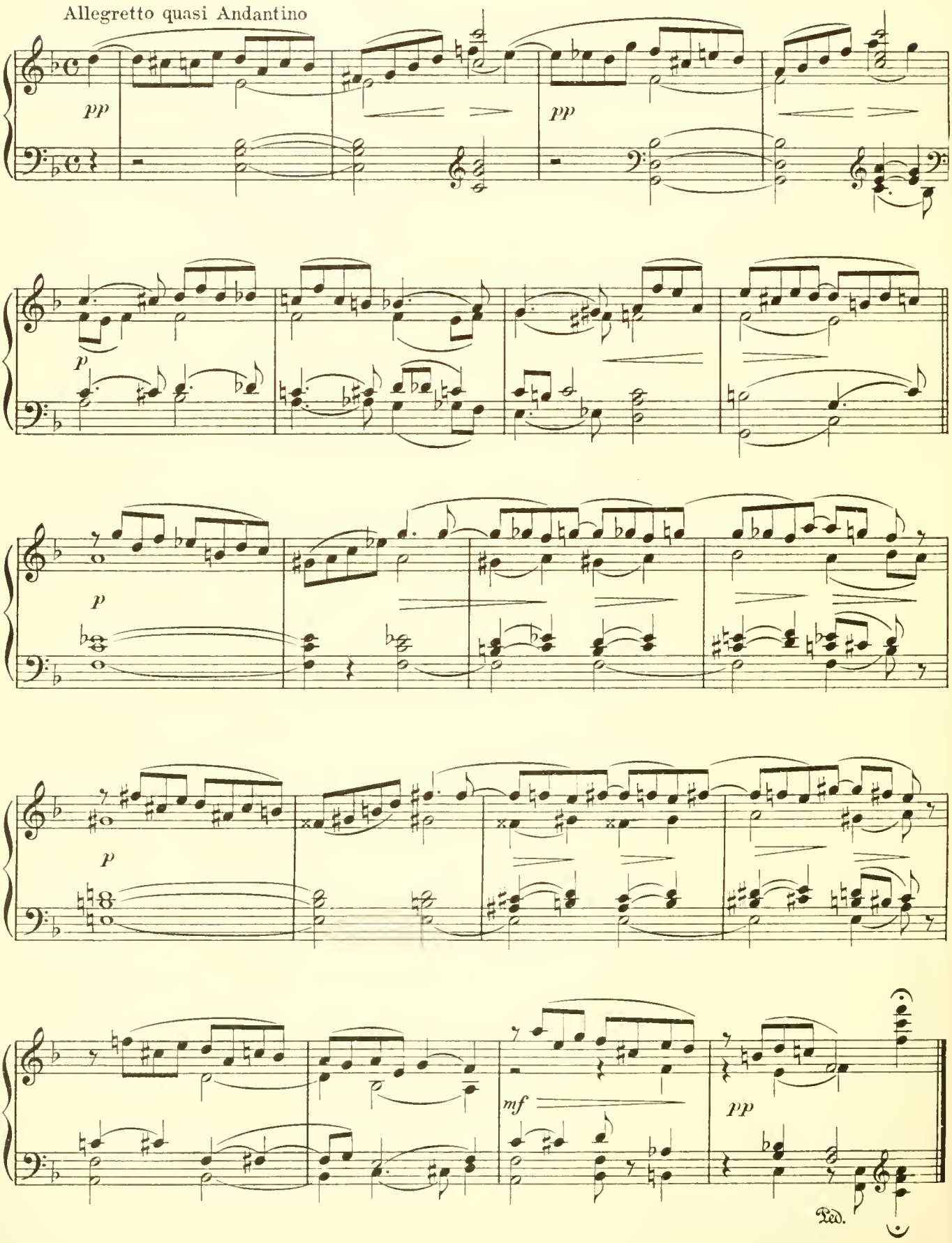



dim.
dim.
Täg - lich ward er bleich und blei - cher, bleich und blei - cher.
dim.
dim.
p
Ei - nes A - bends trat die Für - stin auf ihn zu mit ra-schen Wor - ten:
p
string.
"Dei - nen Na - men will ich wis - sen, dei - ne Hei - math, dei - ne Sipp-schaft!"
string.
ritard.
a tempo
Und der Skla - ve sprach: Ich hei - - sse Ma - ho - met, ich
ritard.
a tempo


bin _____ aus Ye - men, und mein Stamm sind je - ne As - ra, wel - che
ster - ben wenn sie lie - ben, und mein Stamm sind je - ne
As - ra, wel - che ster - ben, wenn sie lie - -
ben!
rit.

Johan S. Svendsen (1840–1911)

Vaar (Printemps)

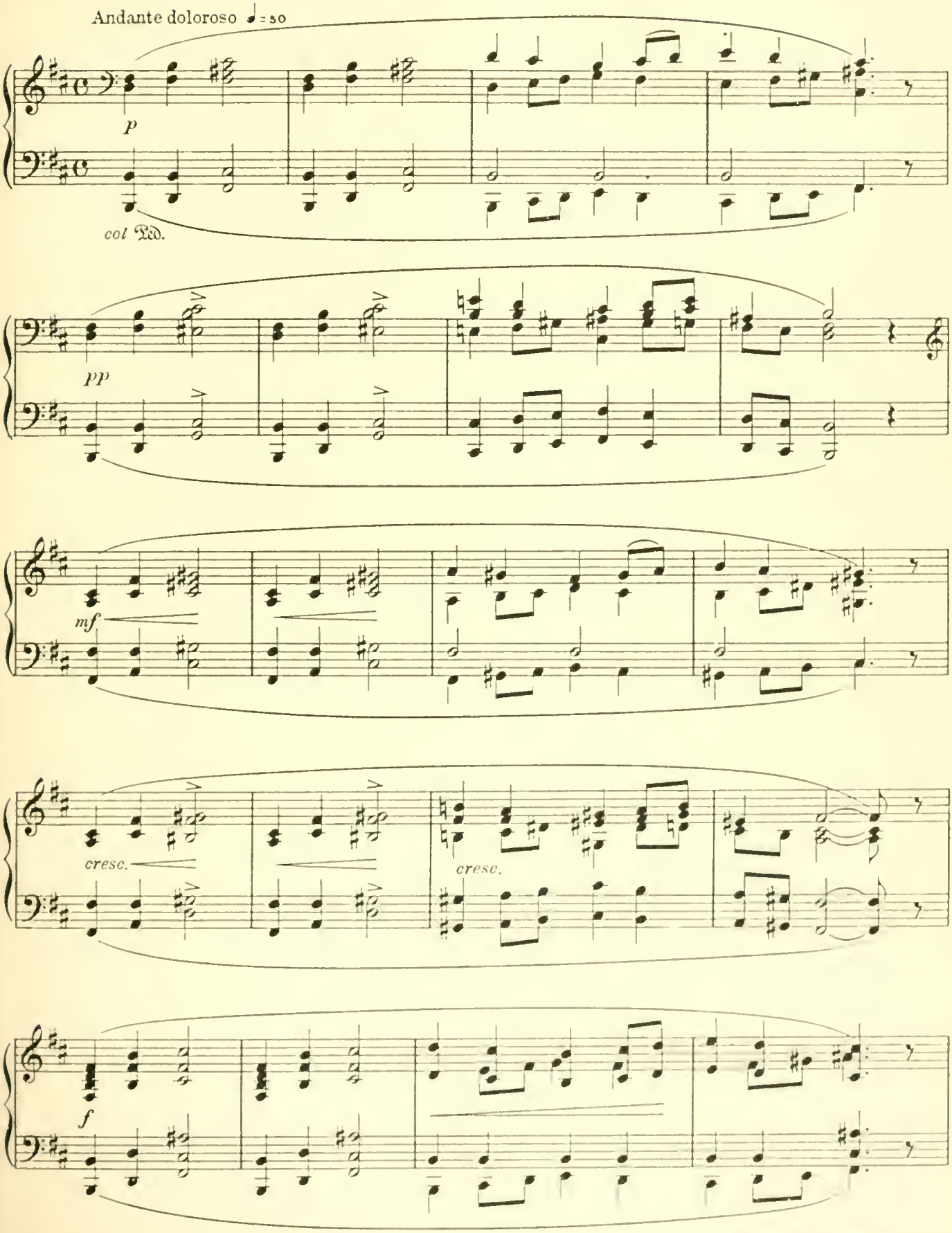


Courtesy of Wilhelm Hansen, Copenhagen

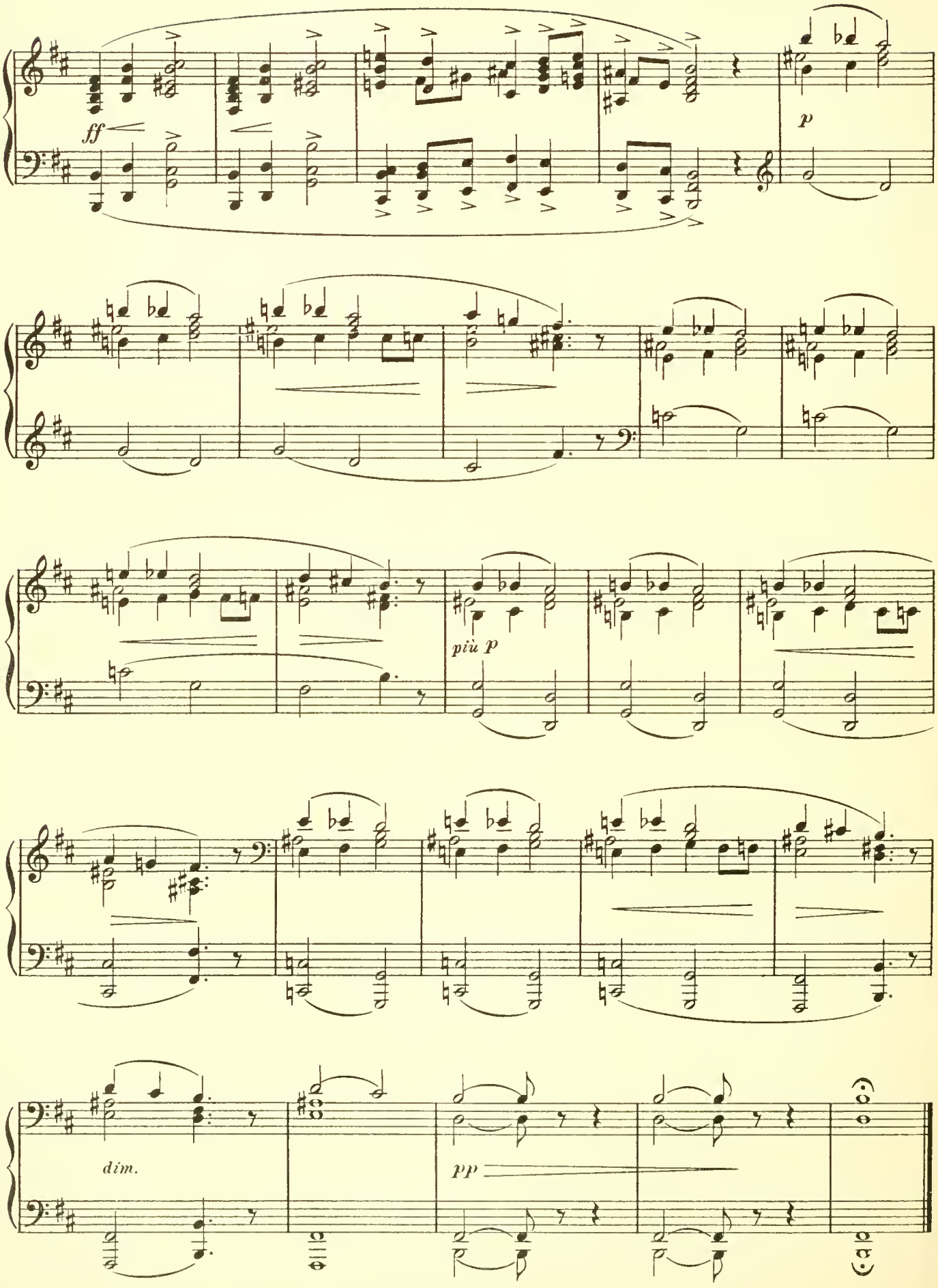
Edvard Grieg (1843–1907)

Ase's Death

From the Peer Gynt Suite Op. 46



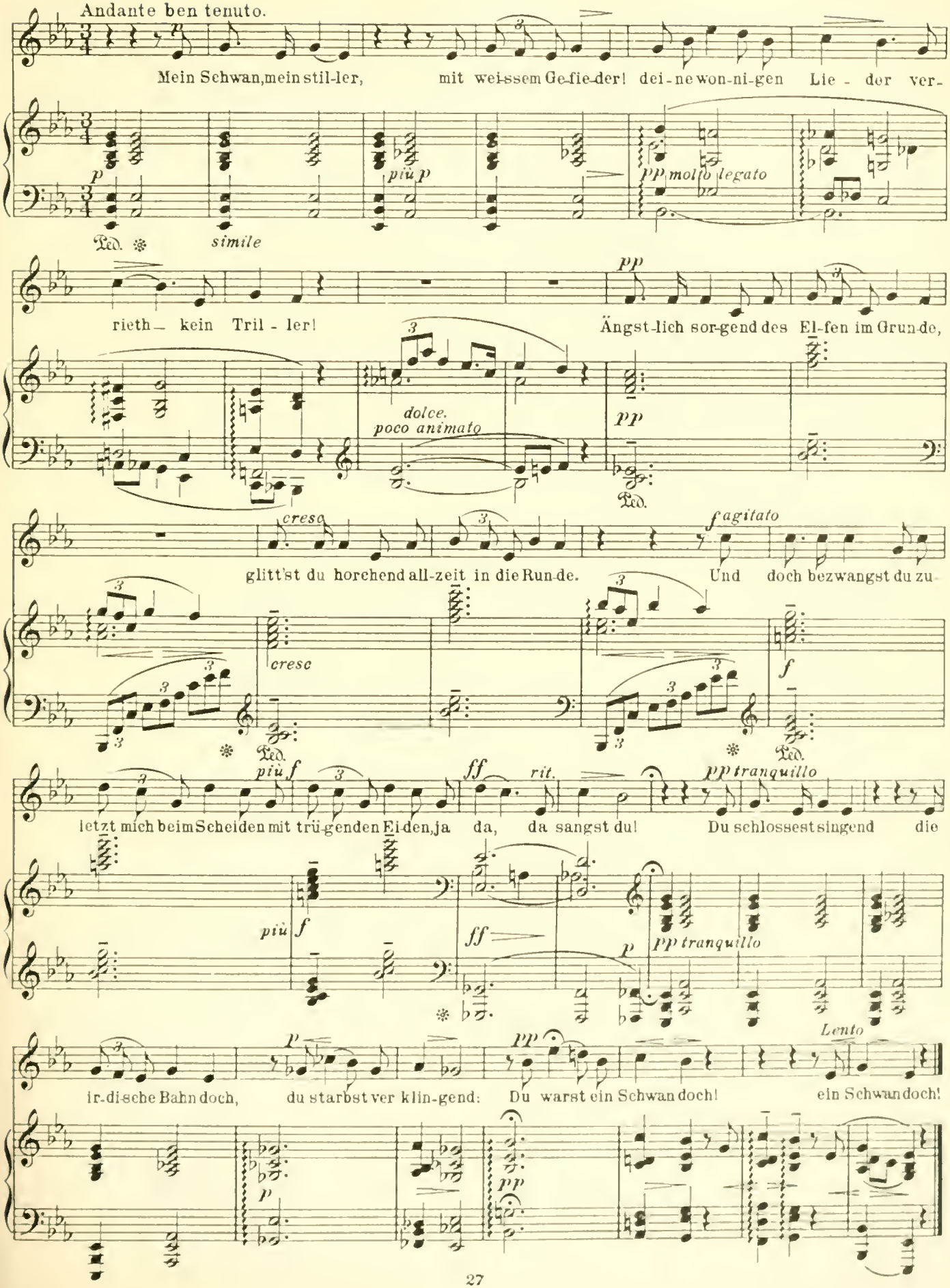
Courtesy of C.F. Peters, Leipzig


ff
p
più p
dim.
pp

Edvard Grieg (1843-1907)

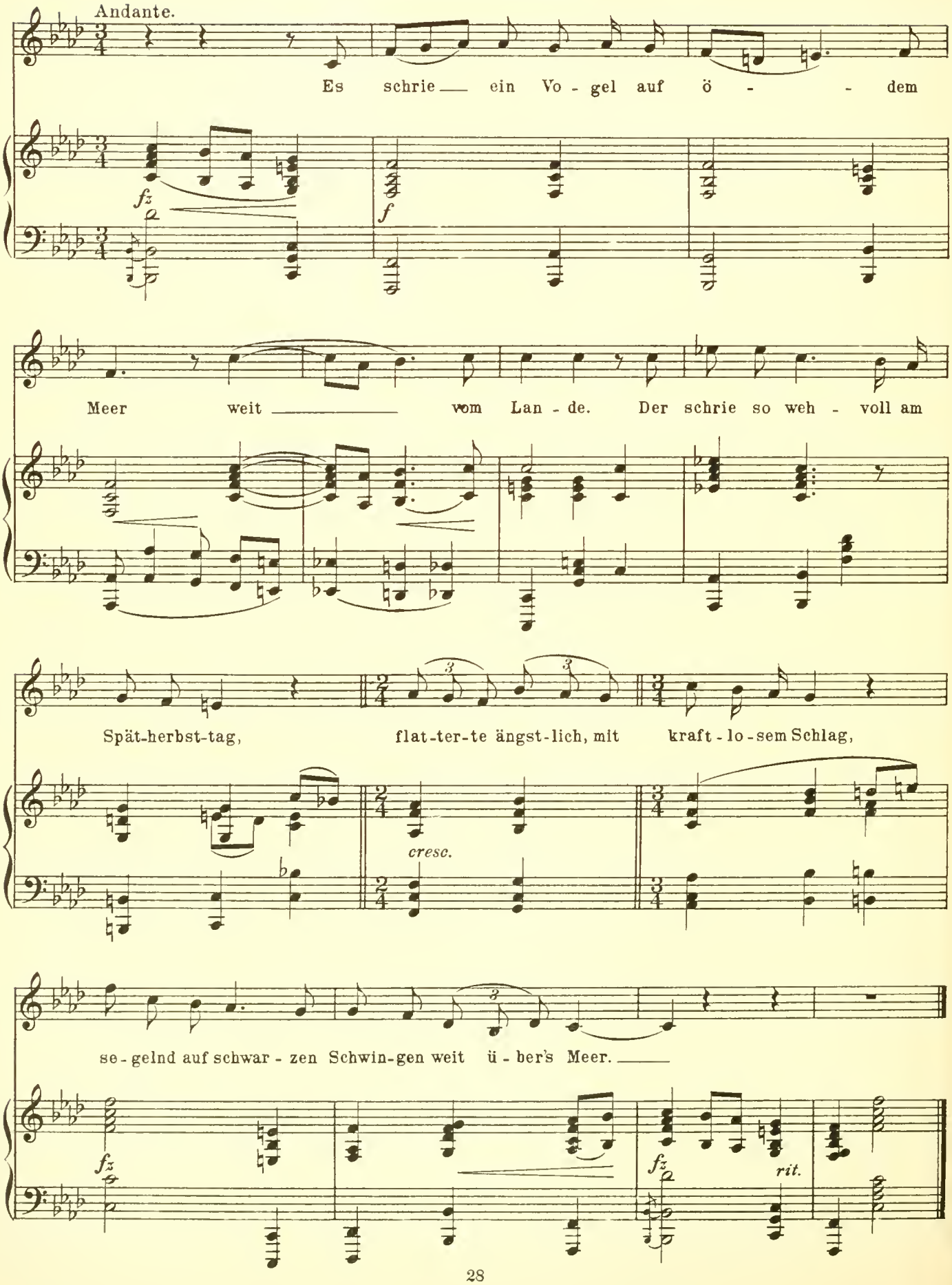
(Orig. F maj.)

Ein Schwan.



Christian Sinding (b. 1856)

"Es schrie ein Vogel."

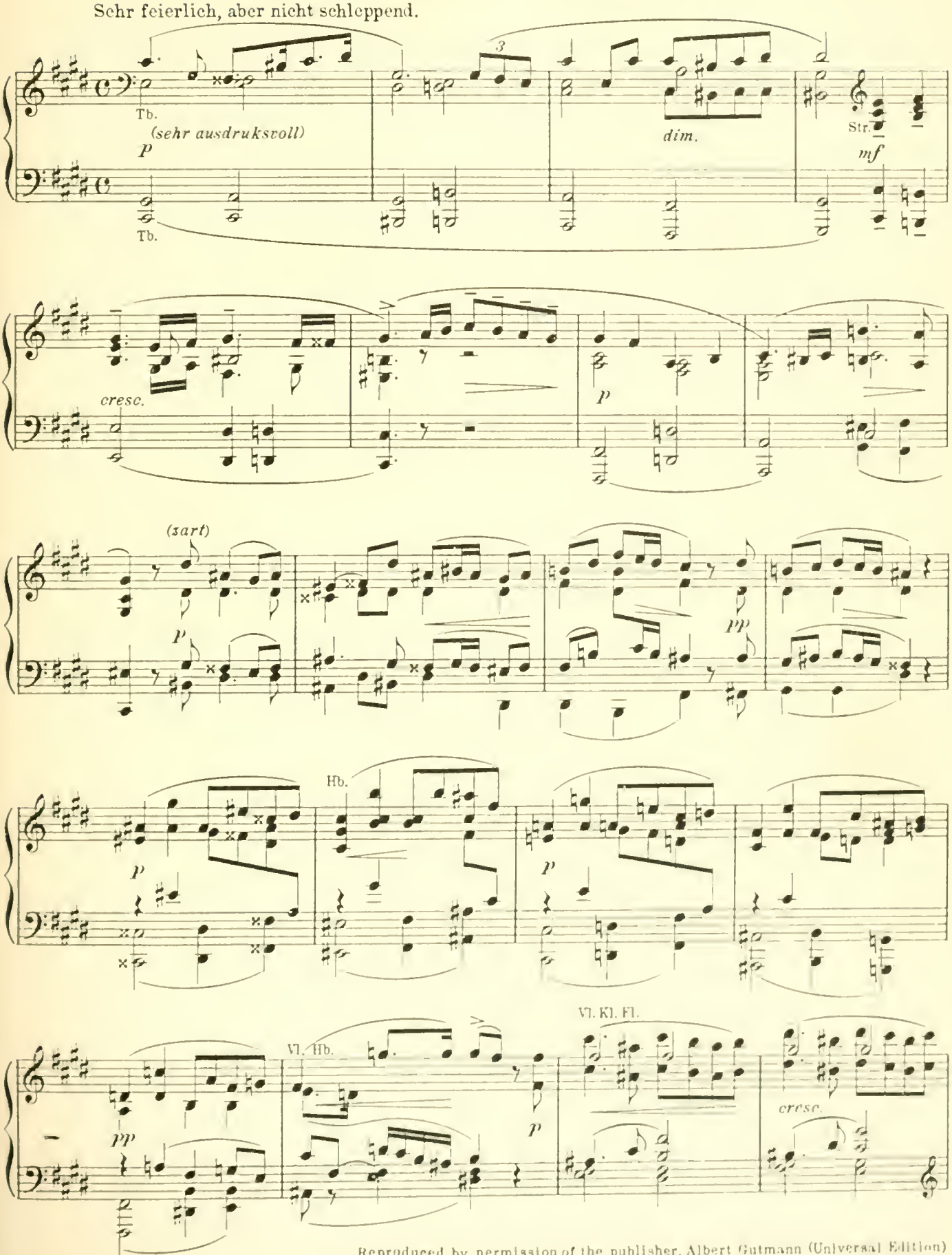


SECTION ELEVEN

THE MODERN GERMAN SCHOOLS

Anton Bruckner (1824-1896)

From the Adagio of the Seventh Symphony



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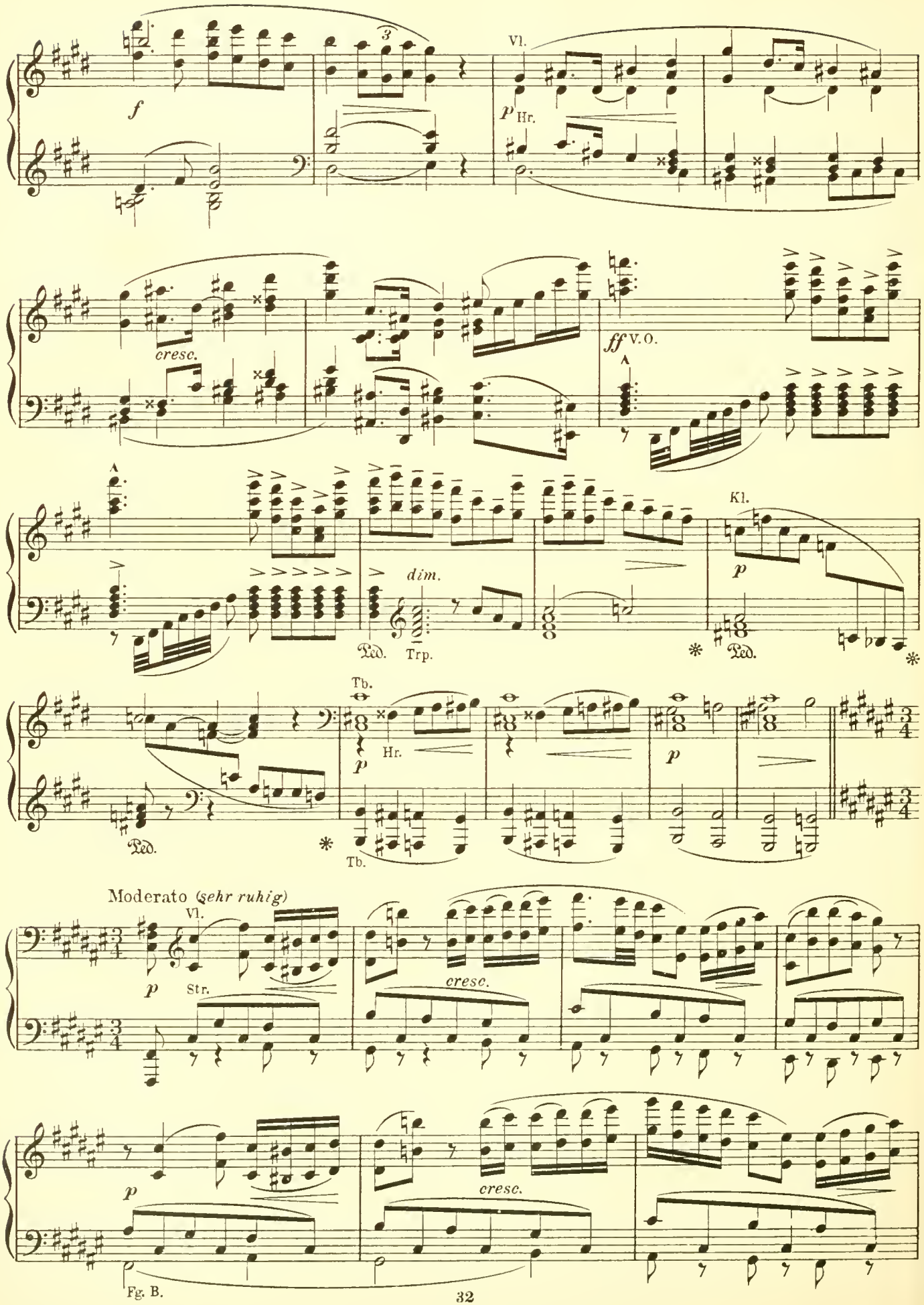
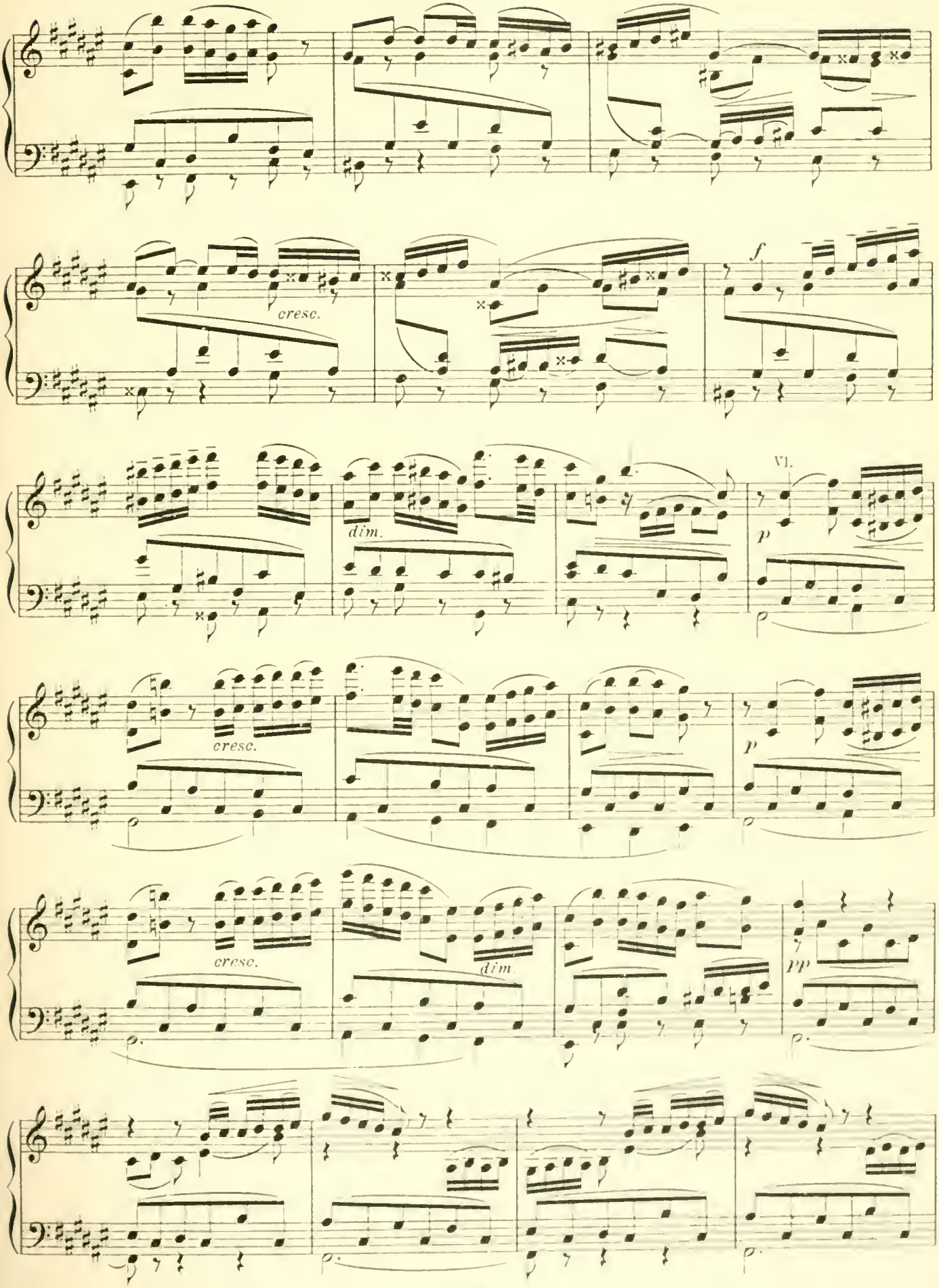
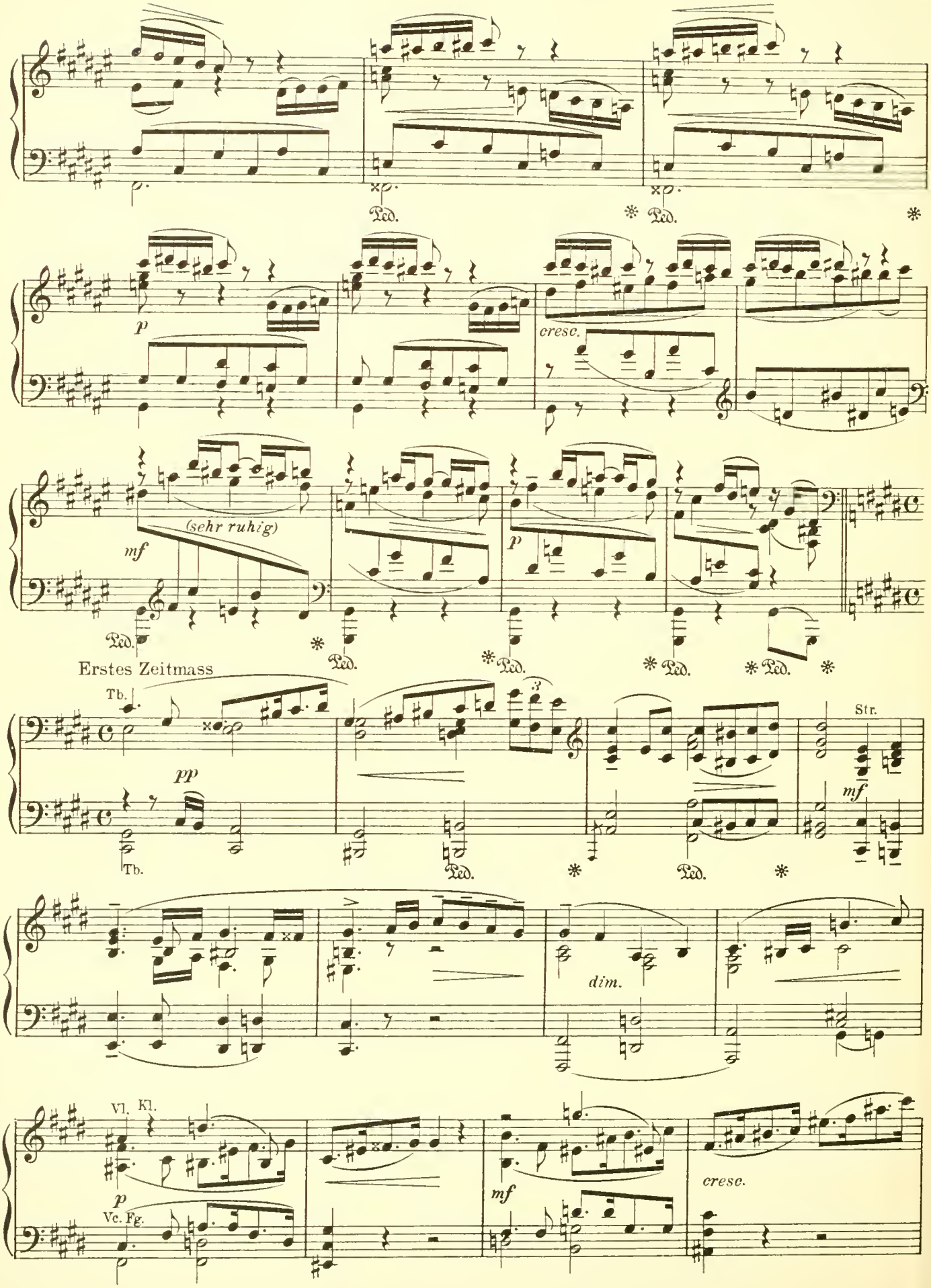
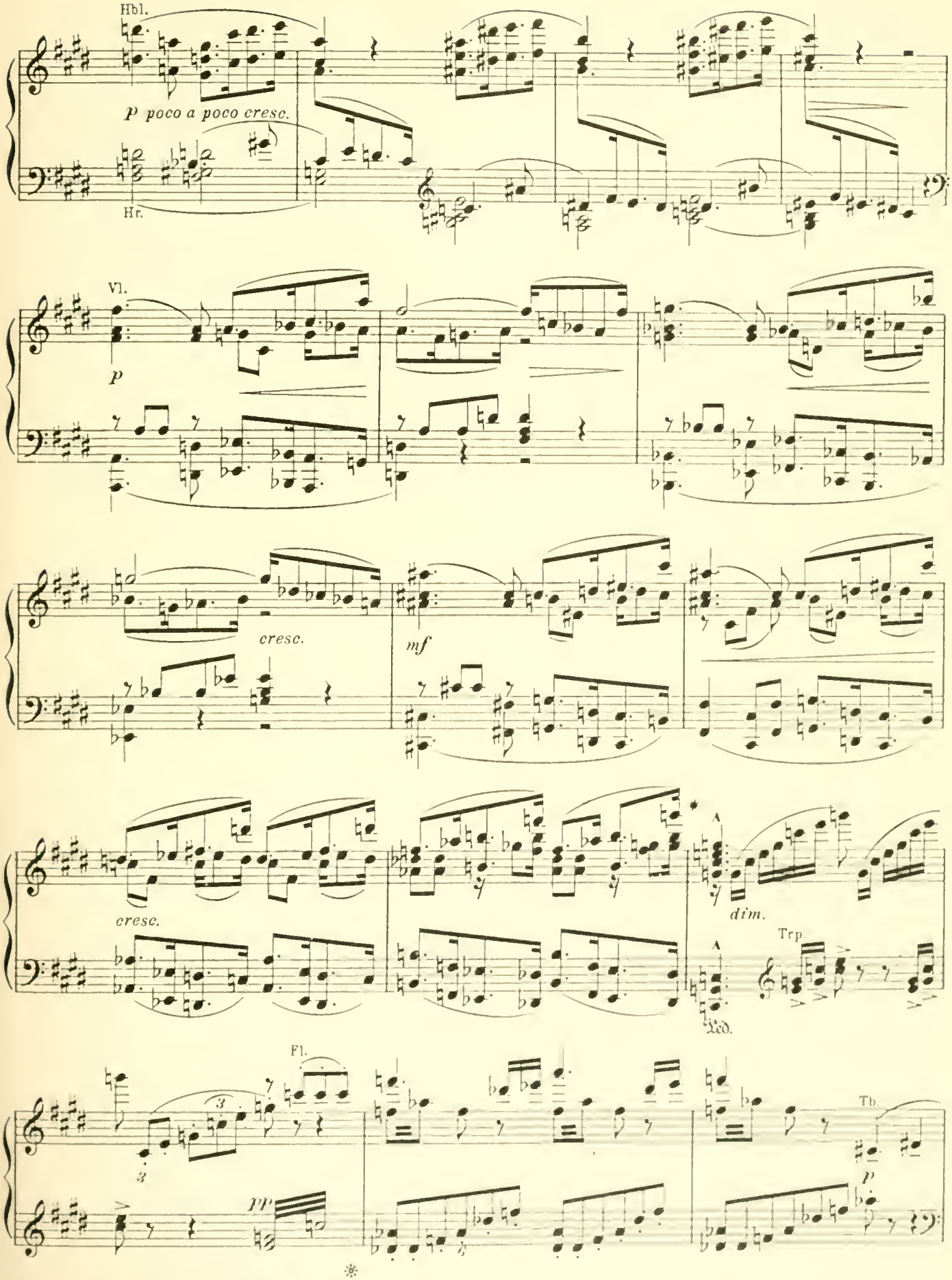
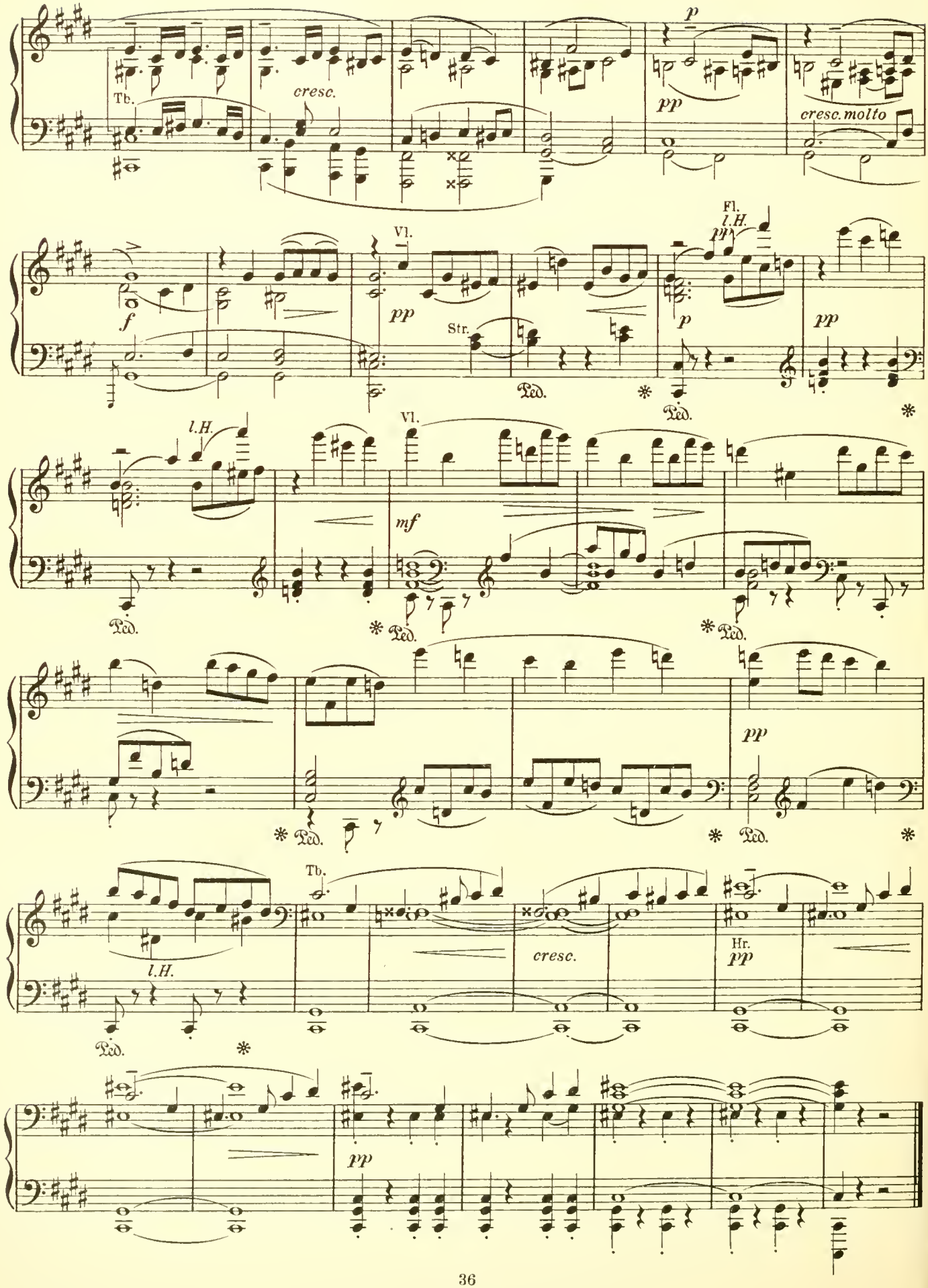

Vl.
Hr.
cresc.
V.O.
dim.
Trp.
Kl.
Ped.
Tb.
Moderato (sehr ruhig)
Str.
Fg. B.


cresc.
f
dim.
VI.
p
cresc.
p
cresc.
dim.
pp


Ped.
p
cresc.
(sehr ruhig)
mf
p
Erstes Zeitmass
Tb.
pp
Str.
mf
dim.
Vl. Kl.
p
Vc. Fg.
mf
cresc.

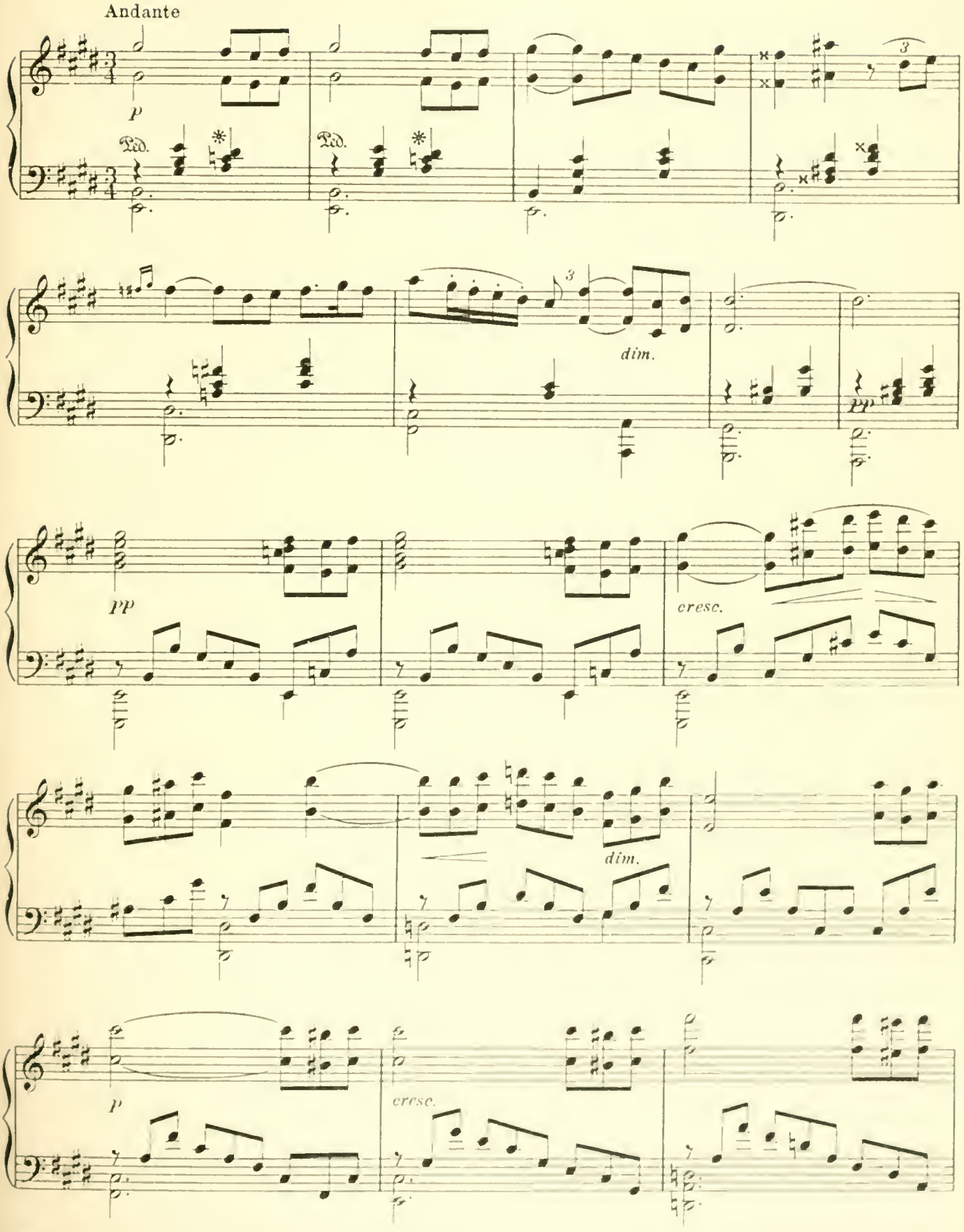


* The long development which follows here has been omitted. The present version goes directly into the coda.


Tb.
cresc.
p
pp
cresc. molto
Fl.
l.H.
pp
Vl.
f
pp
Str.
Ped.
p
pp
l.H.
Vl.
mf
Ped.
pp
l.H.
Tb.
cresc.
Hr.
pp
Ped.
pp

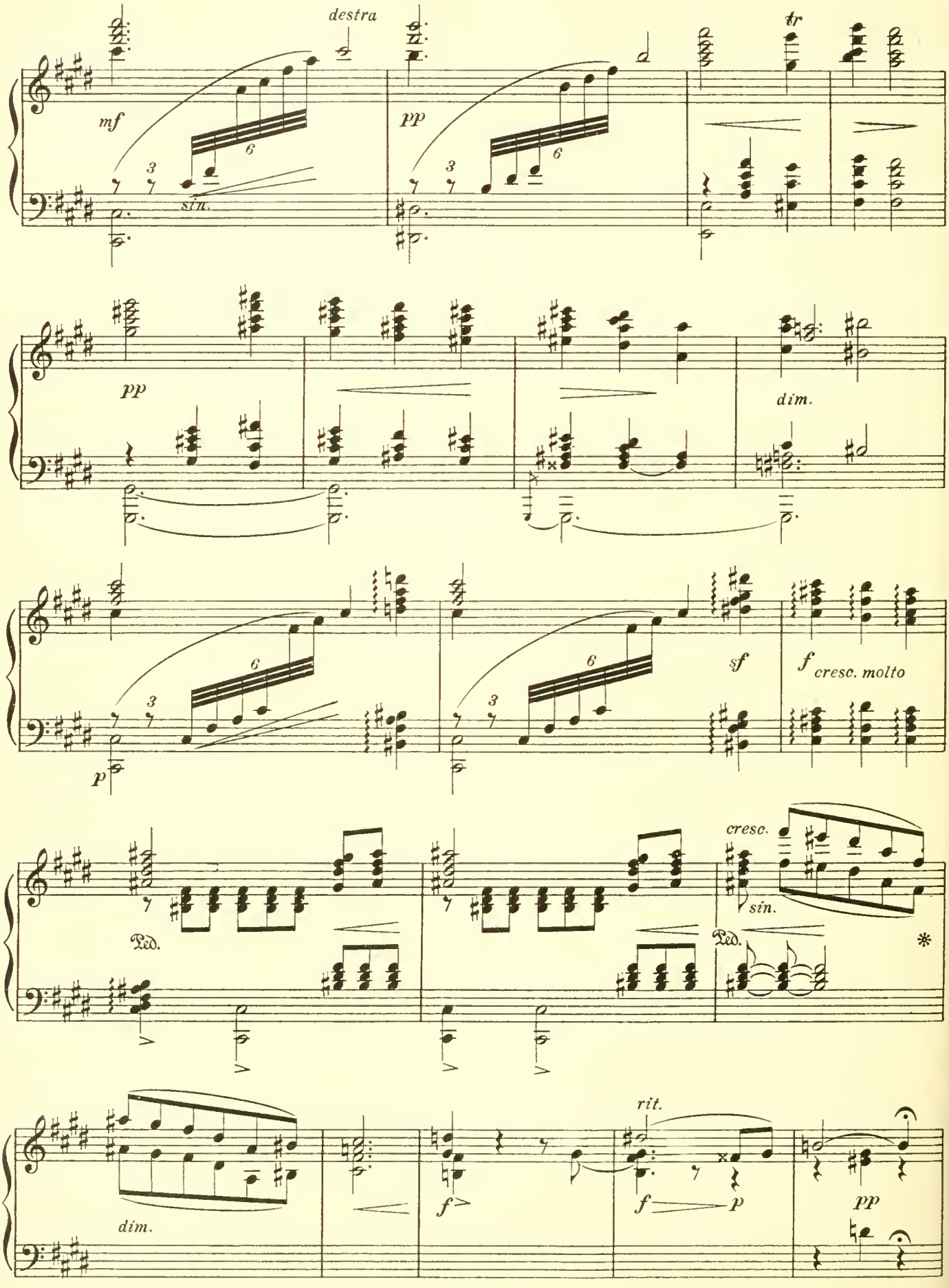
Carl Goldmark (1830–1914)

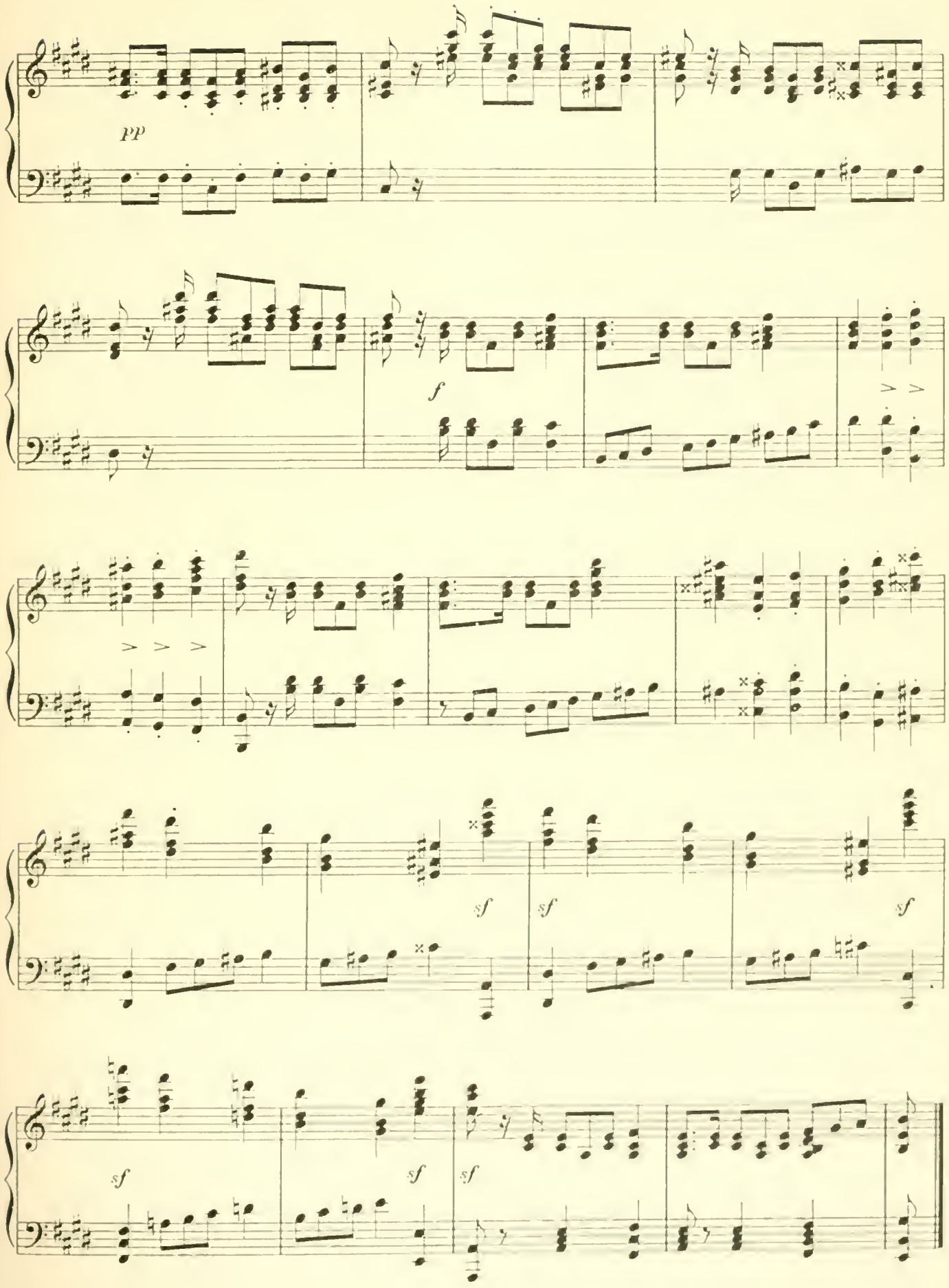
From the Overture to "Sakuntala"*



* Only a portion of the middle section of the overture is here given.

Courtesy of Rózsavölgyi & Cie., Budapest

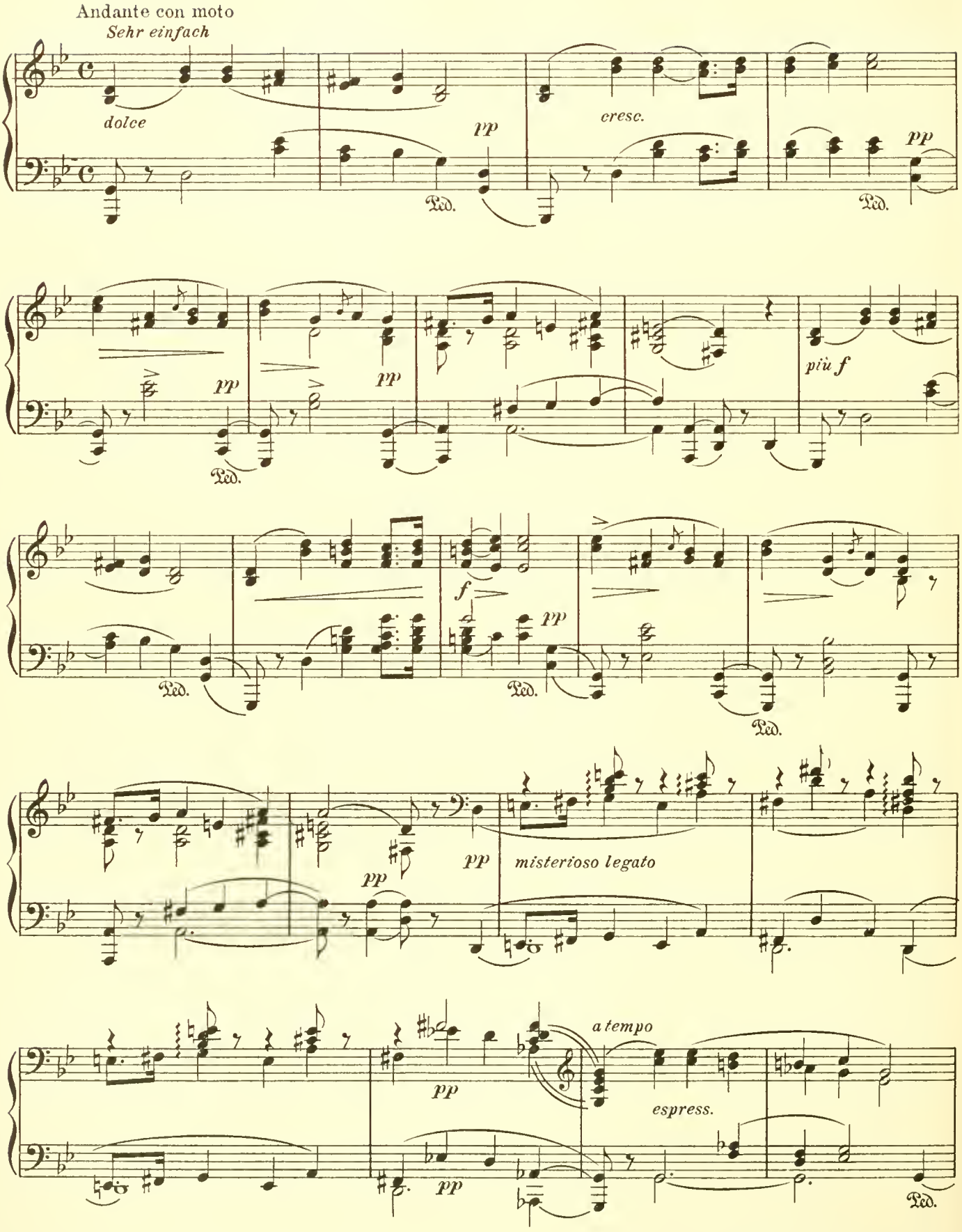

destra
mf
sin.
pp
tr
pp
dim.
6
sf
f cresc. molto
p
cresc.
sin.
Ped.
Ped.
*
dim.
f
rit.
f
p
pp


PP
f
sf
sf
sf
sf
sf
sf

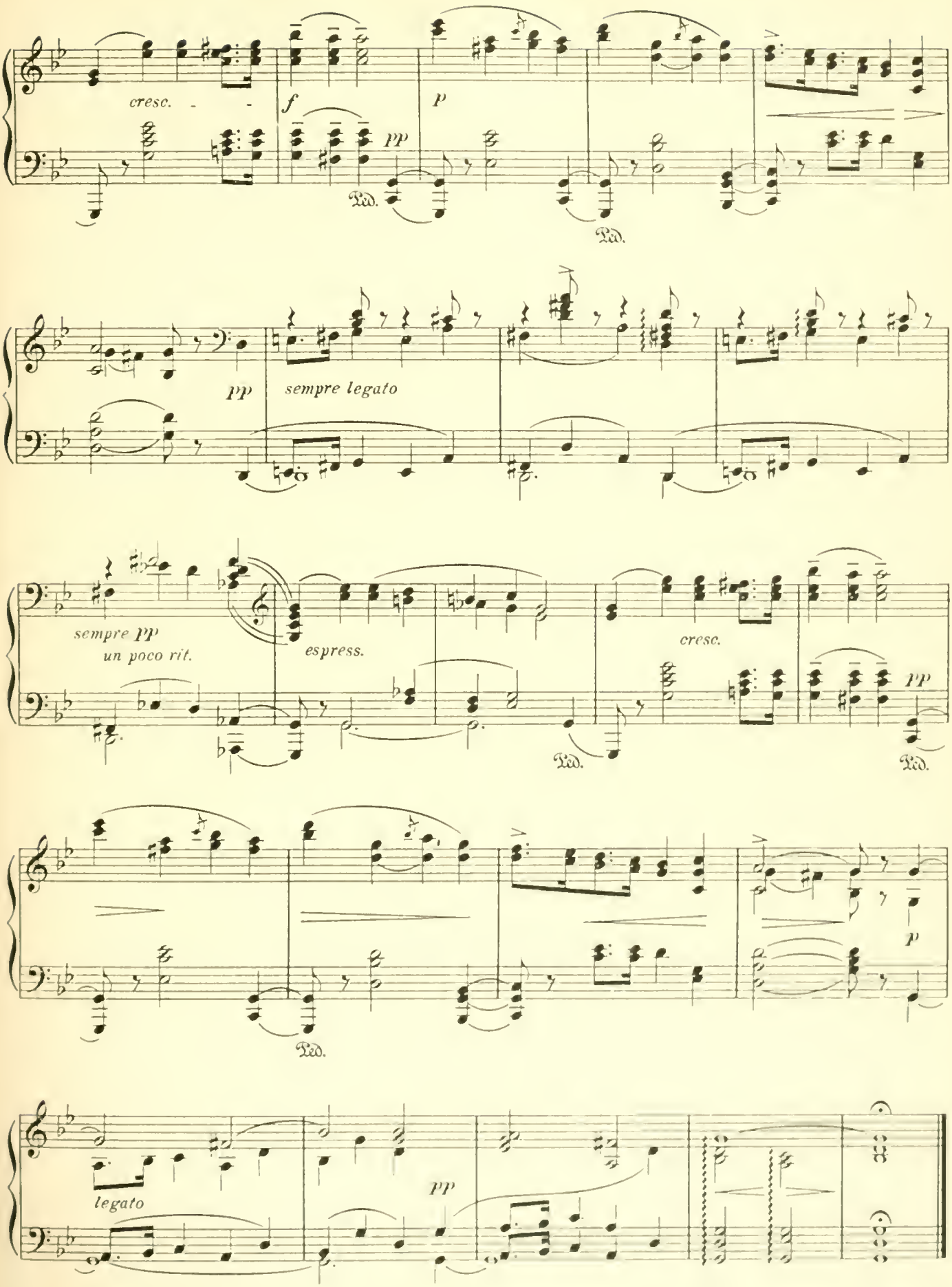
Max Bruch (b. 1838)

Klavierstücke Op. 12

No. 2

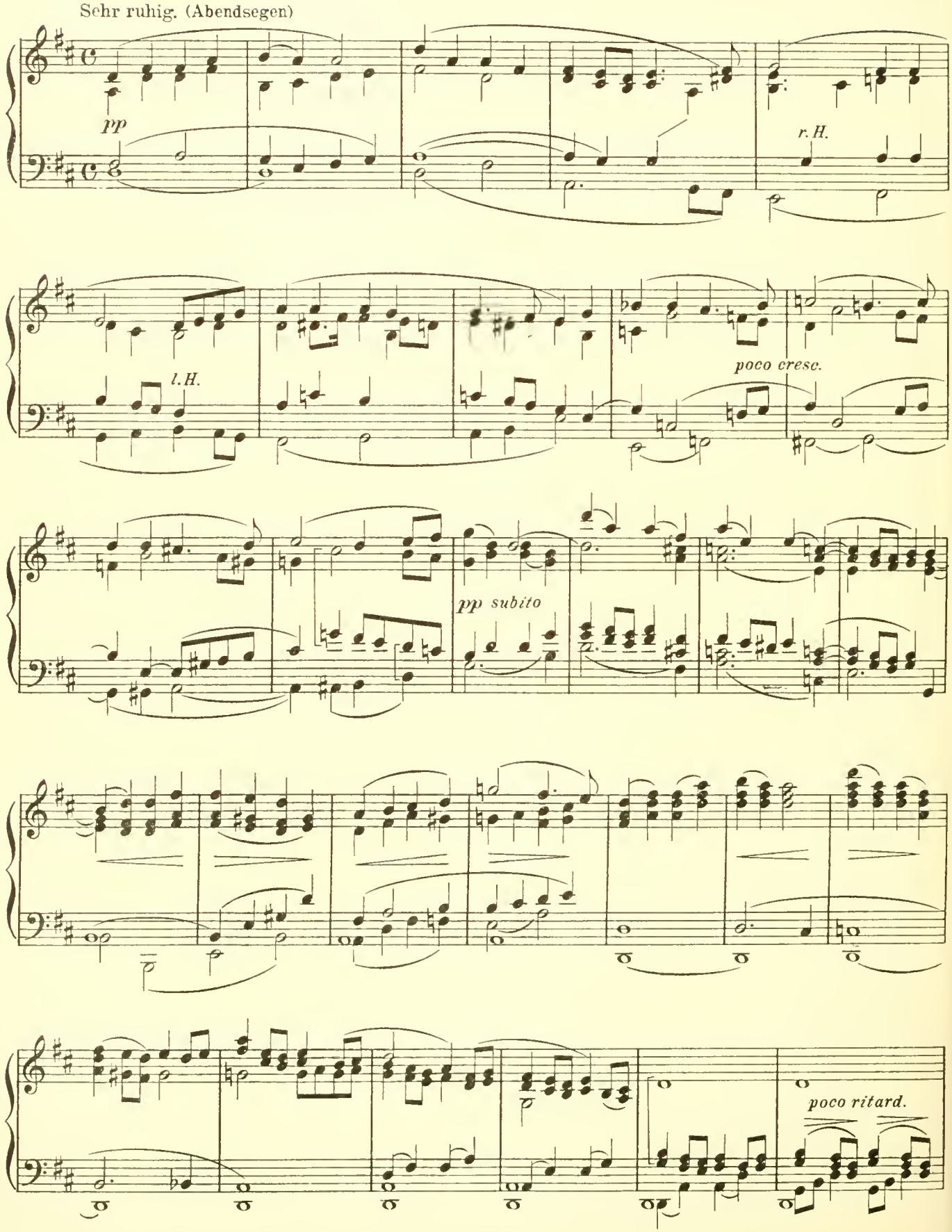


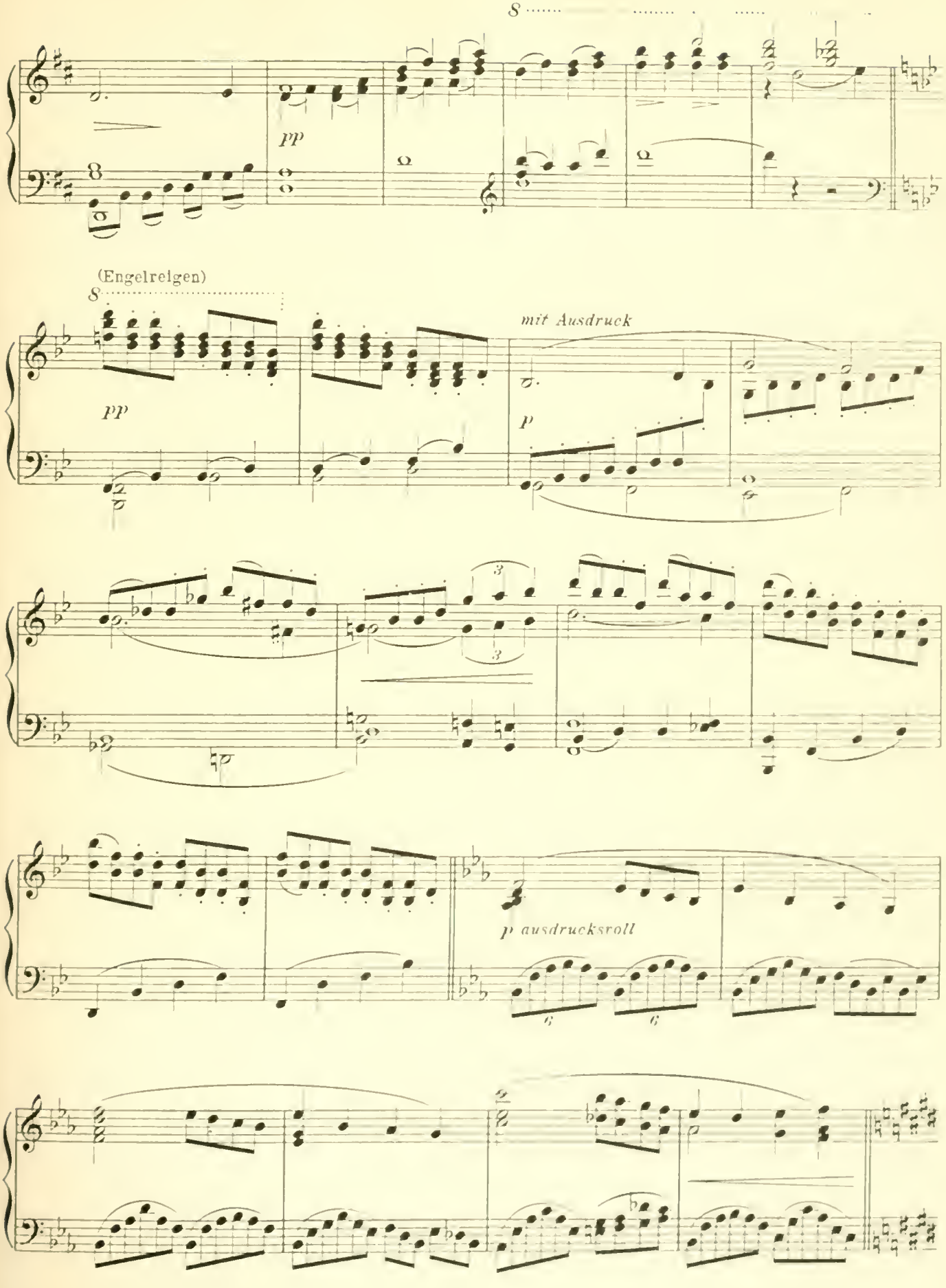
Courtesy of Breitkopf & Härtel

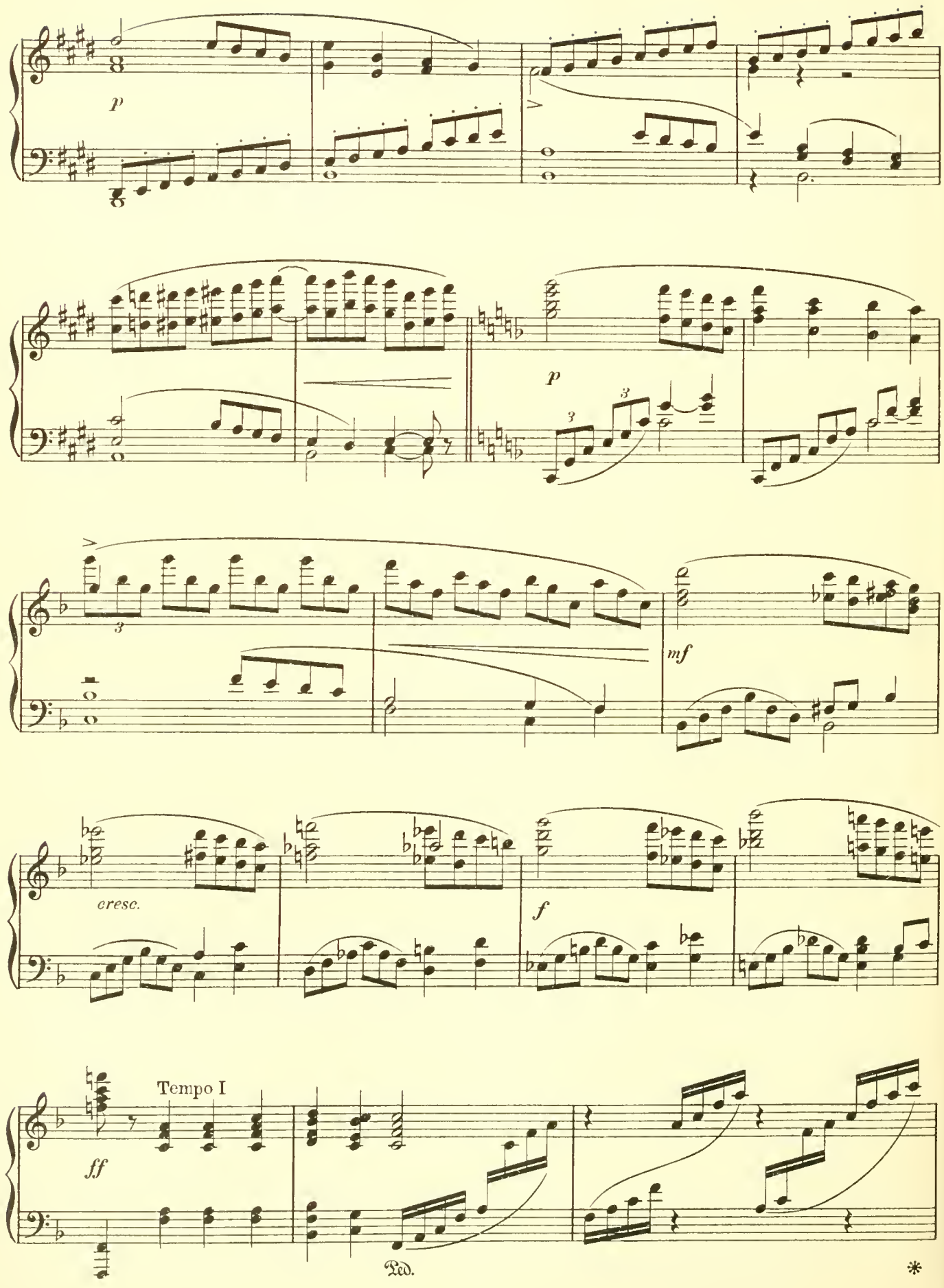

cresc.
f
p
pp
Ped.
Ped.
pp
sempre legato
sempre pp
un poco rit.
espress.
cresc.
pp
Ped.
Ped.
p
Ped.
legato
pp

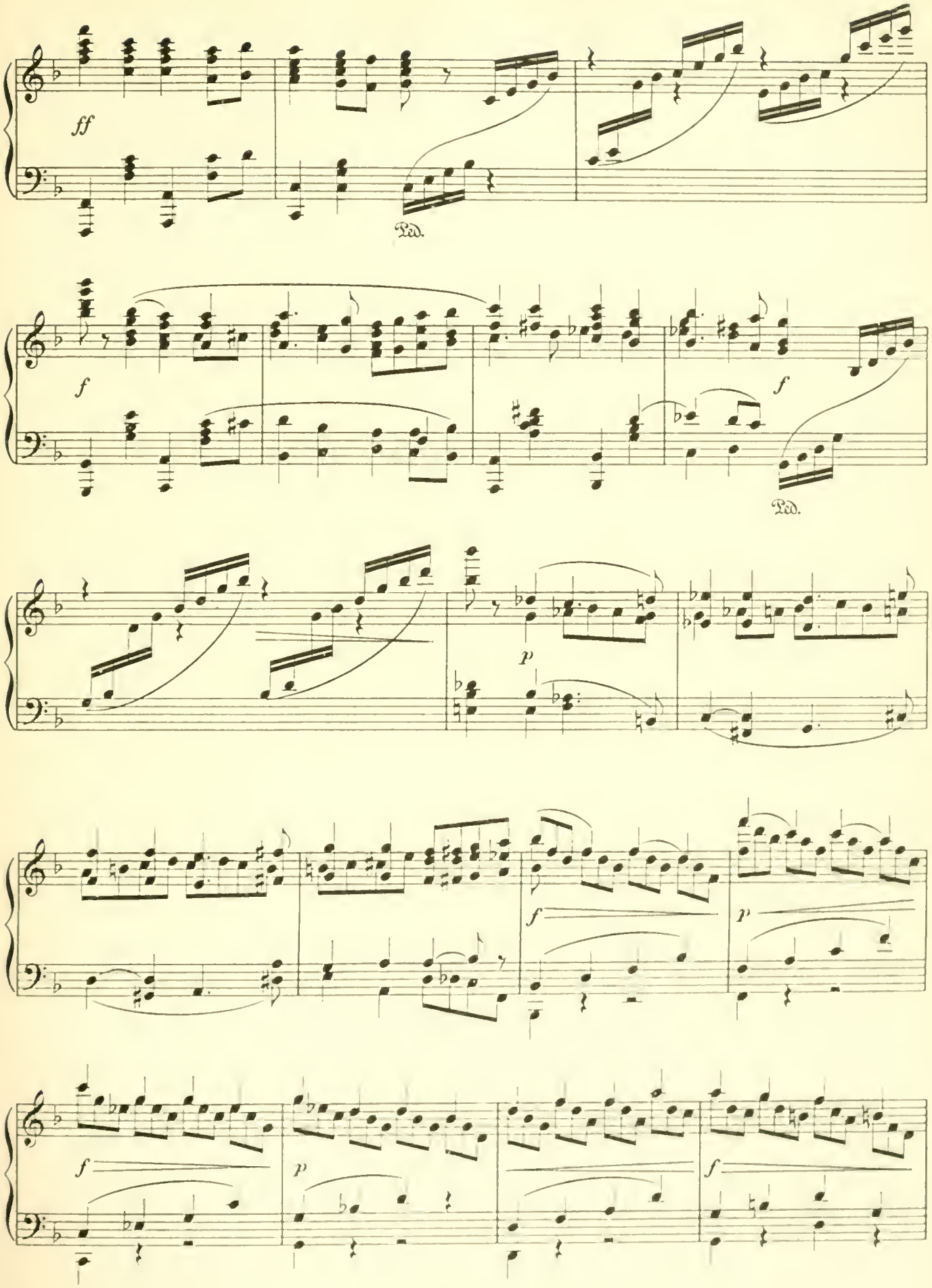
Engelbert Humperdinck (b.1854)

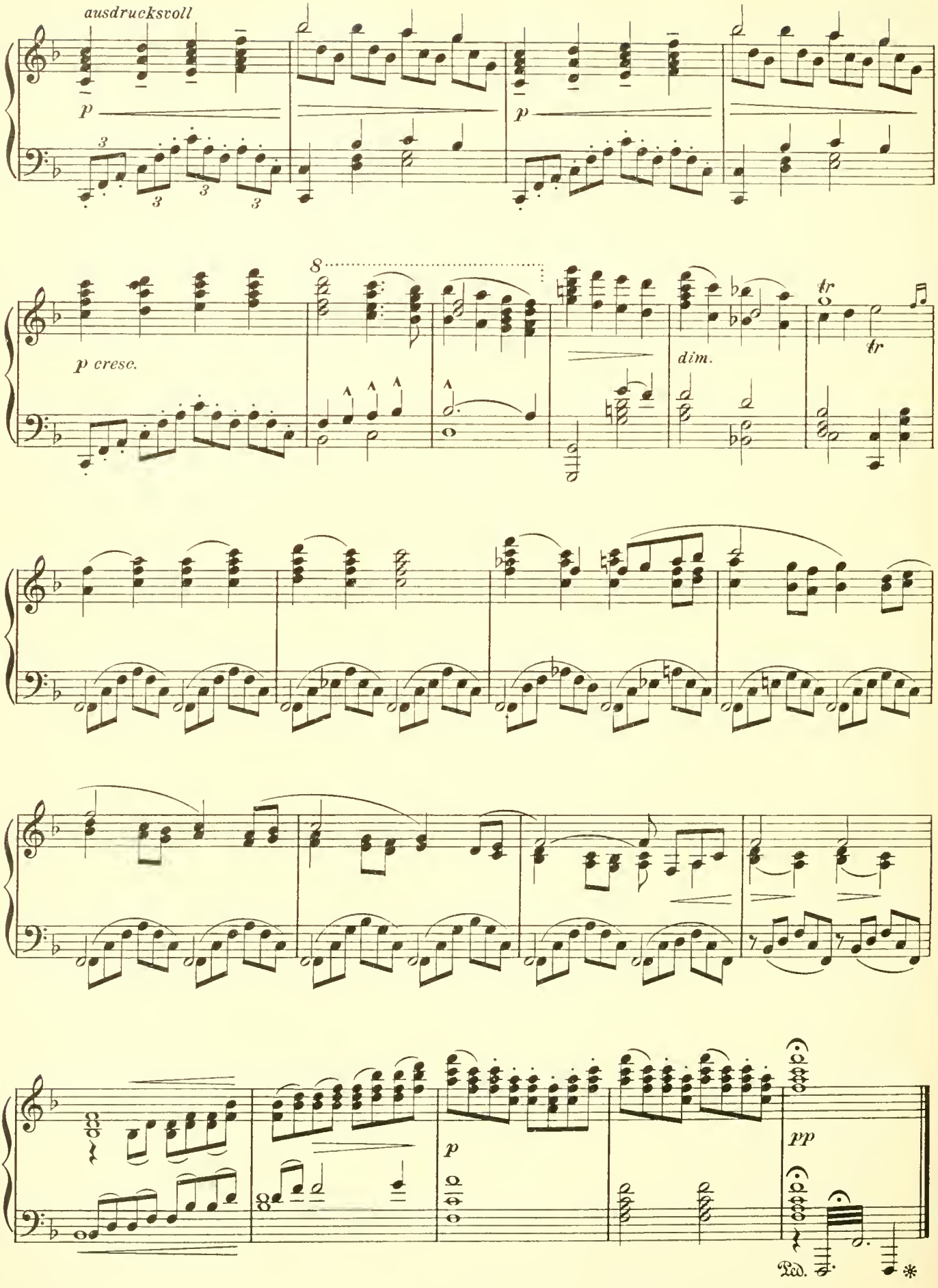
Abendsegen und Engelreigen
from "Hänsel und Gretel"




8
pp
(Engelreigen)
8
pp
mit Ausdruck
p
3
3
p ausdrucksroll


p
p
mf
cresc.
f
Tempo I
ff
Ped.
*


ff
Ped.
f
f
Ped.
p
f
p
f
p
f

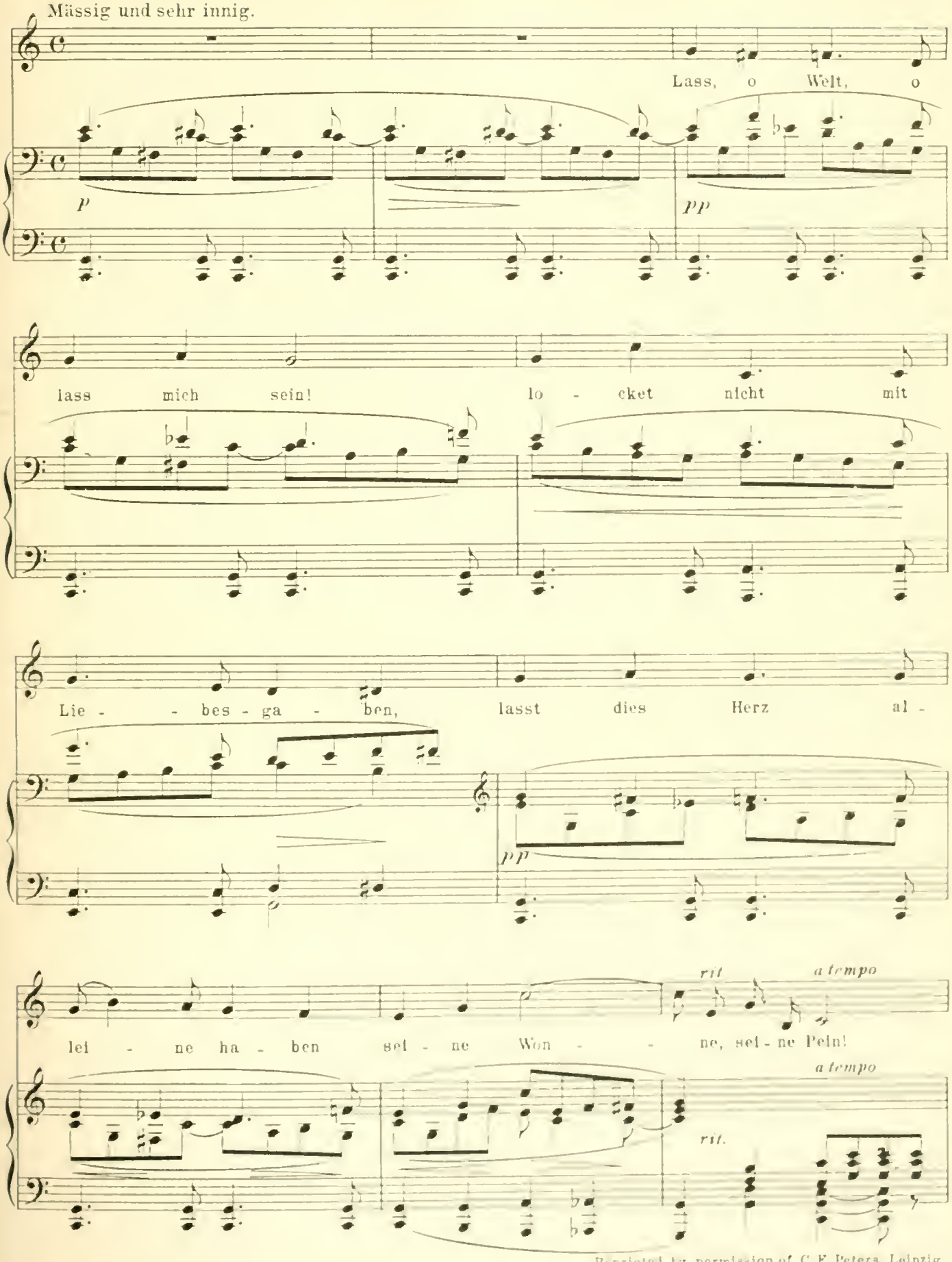

ausdrucksvoll
p
p
p cresc.
8
dim.
tr
tr
p
pp
Ped.
*

Hugo Wolf (1860–1903)

(Orig. Es dur)

Verborgenheit.

Mässig und sehr innig.



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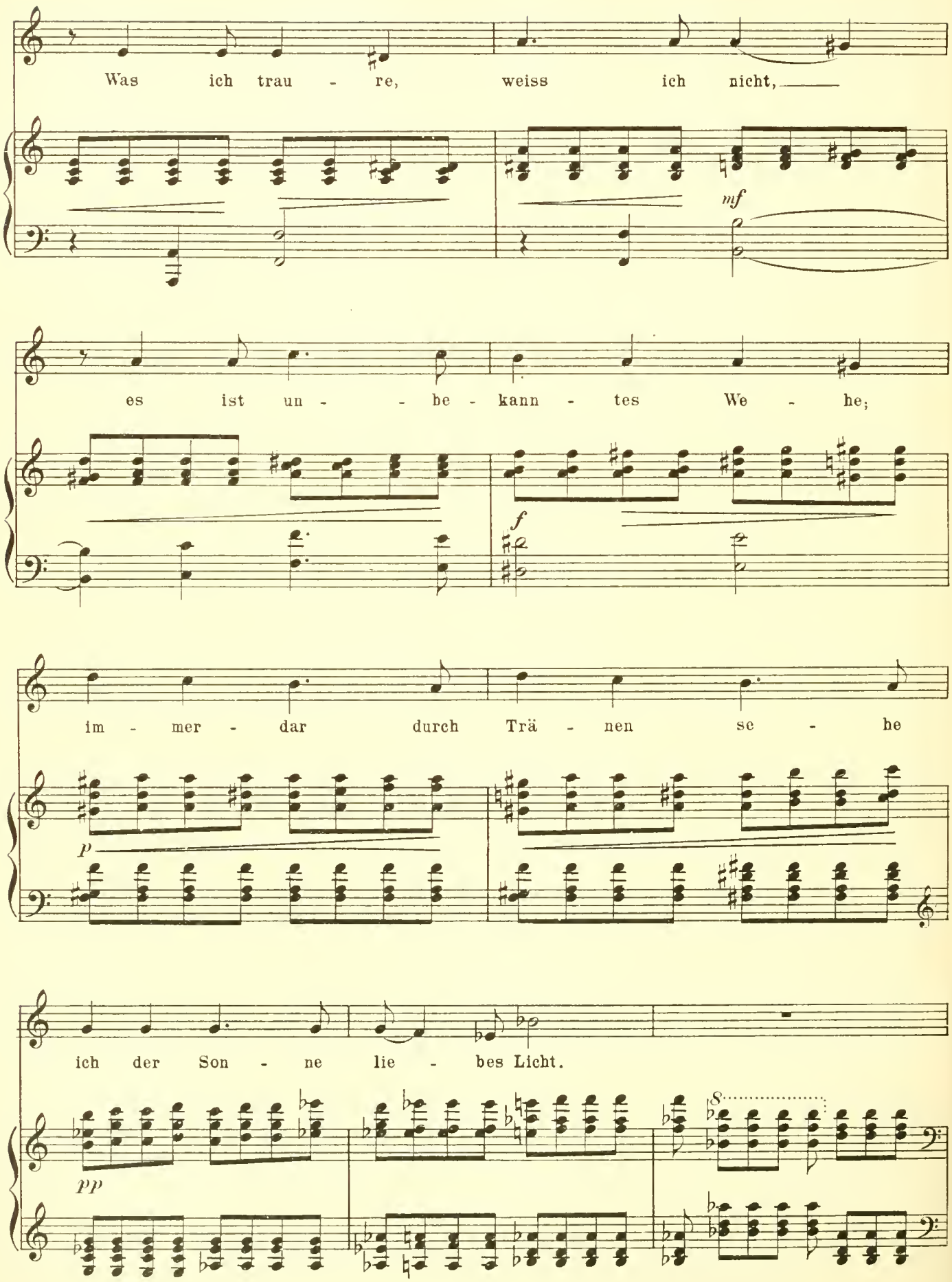
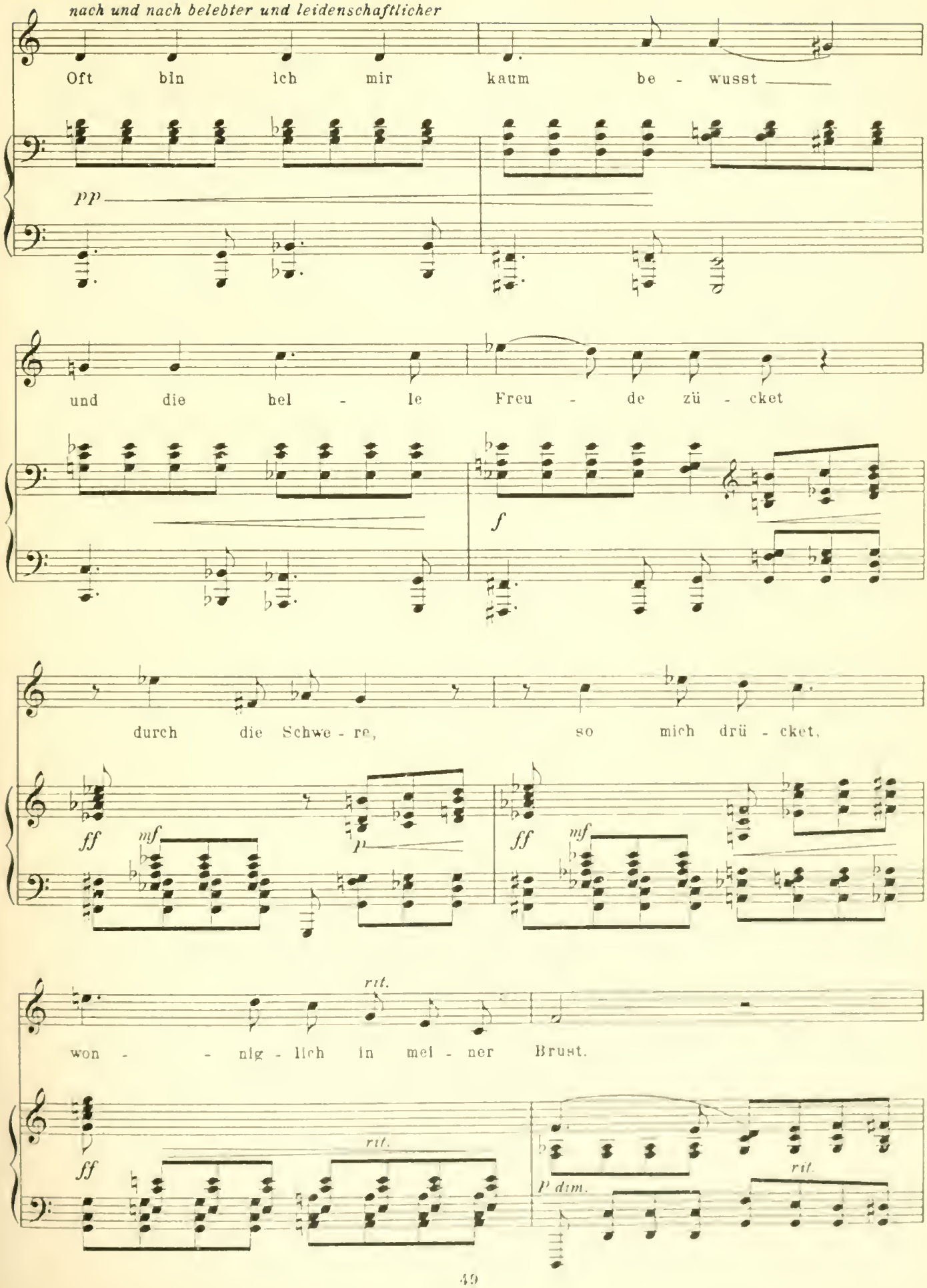
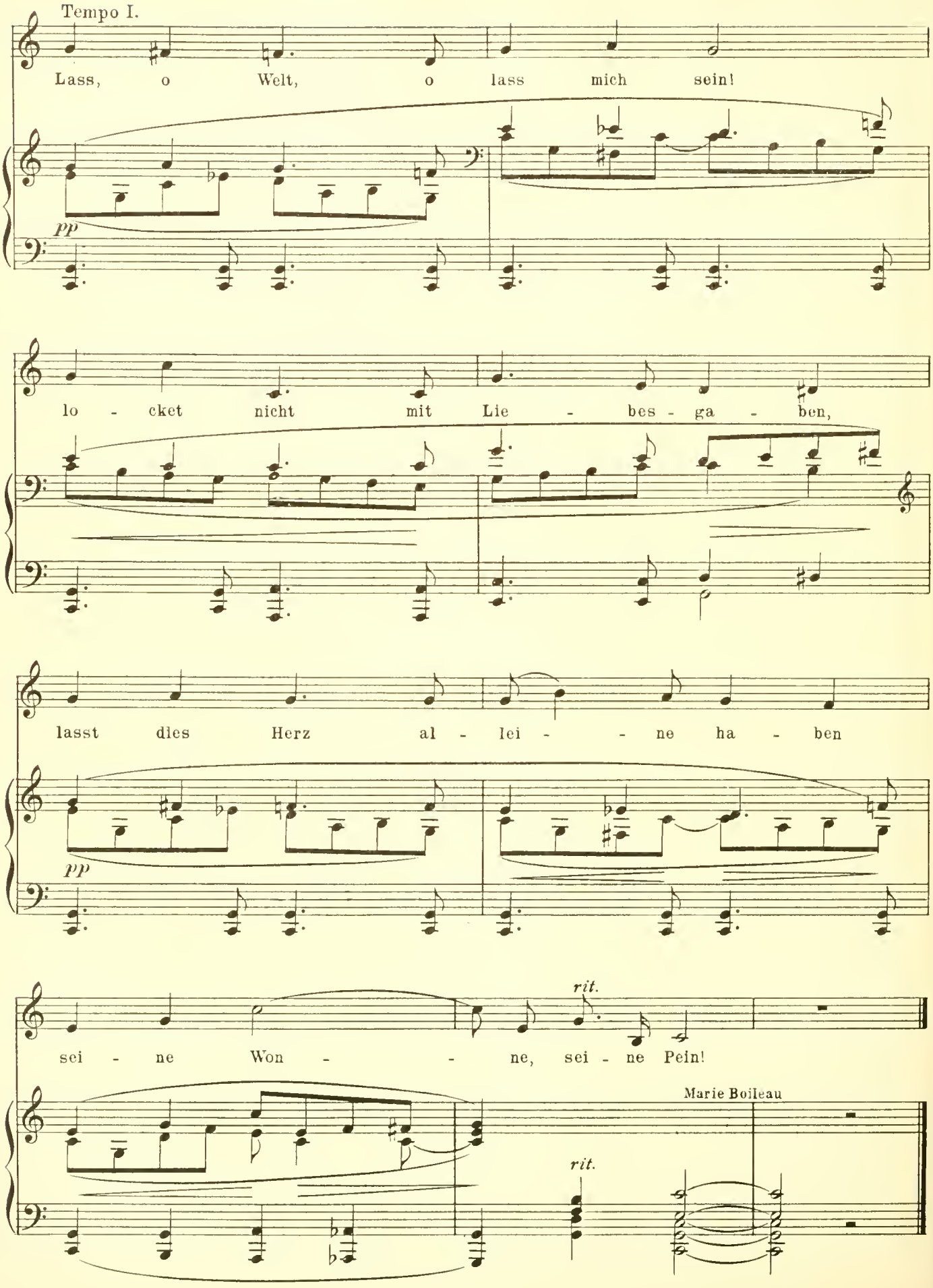

Was ich trau - re, weiss ich nicht,
mf
es ist un - - be - kann - tes We - he;
f
im - mer - dar durch Trä - nen se - he
p
ich der Son - ne lie - bes Licht.
pp

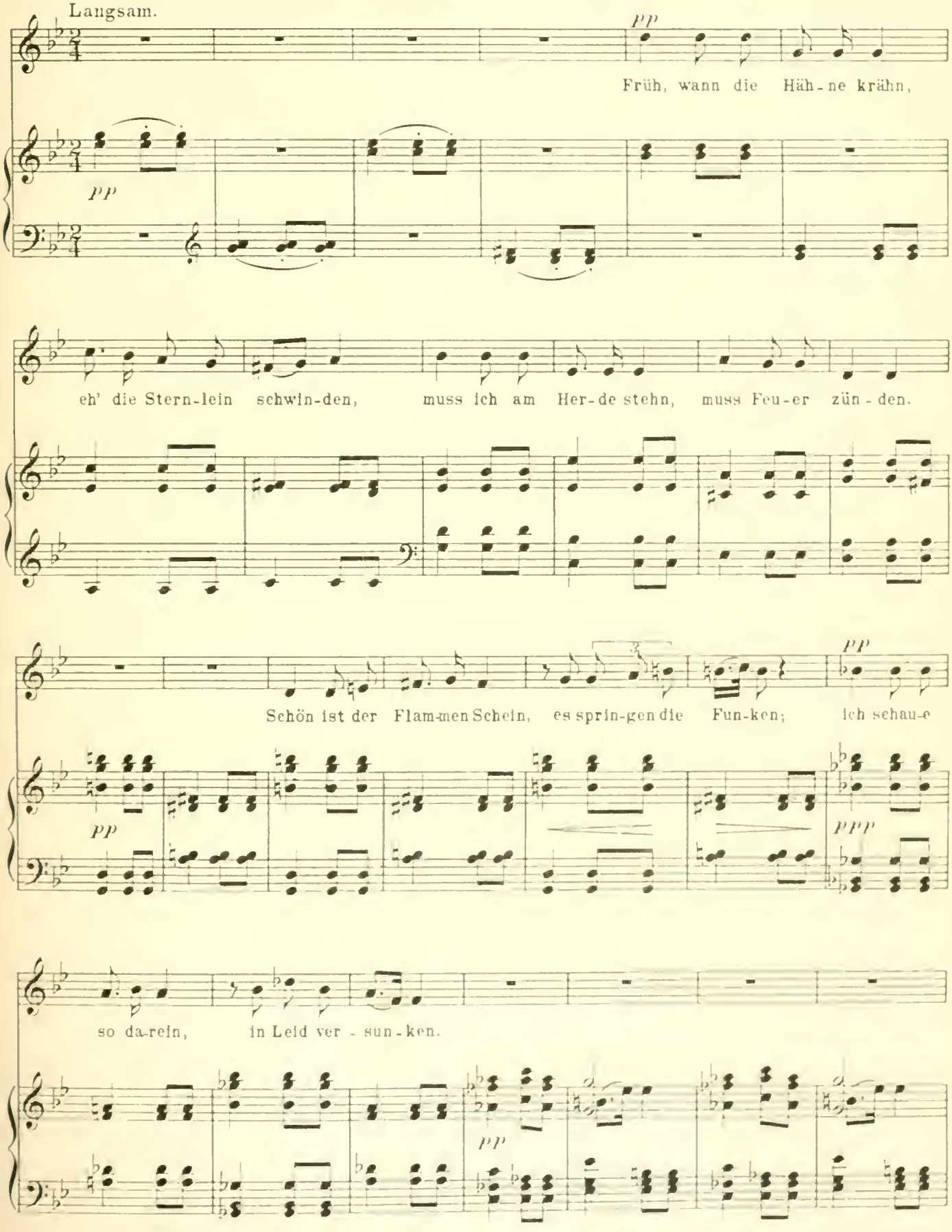

nach und nach belebter und leidenschaftlicher
Oft bin ich mir kaum be - wusst
pp
und die hel - le Freu - de zü - cket
f
durch die Schwe - re, so mich drü - cket,
ff
mf
p
ff
mf
rit.
won - - nig - lich in mei - ner Brust.
ff
rit.
P dim.
rit.


Tempo I.
Lass, o Welt, o lass mich sein!
pp
lo - cket nicht mit Lie - bes - ga - ben,
lasst dies Herz al - lei - - ne ha - ben
pp
rit.
sei - ne Won - - ne, sei - ne Pein!
Marie Boileau
rit.

Hugo Wolf (1860-1903)

Das verlassene Mägdlein

(Orig. A moll.)



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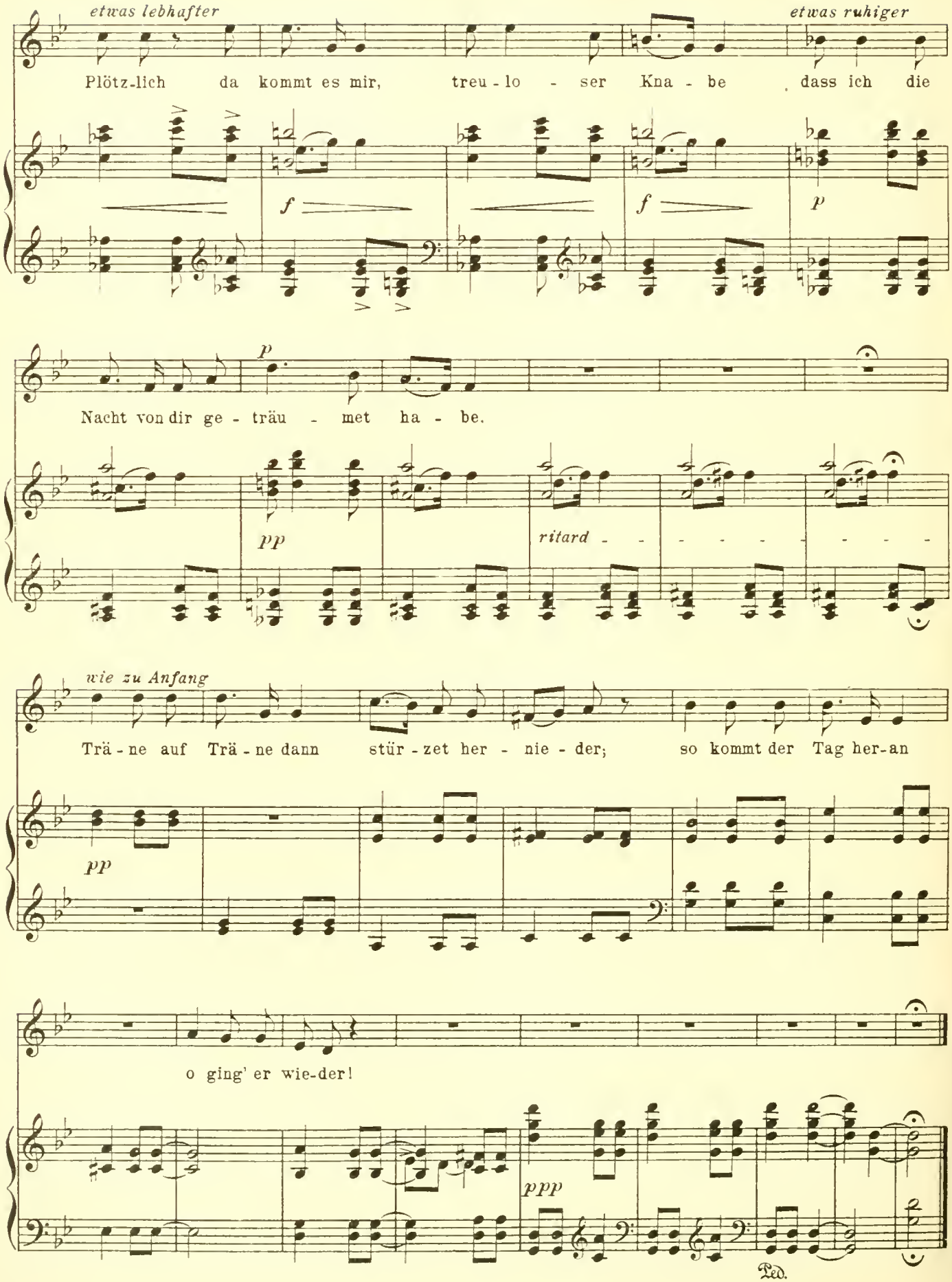
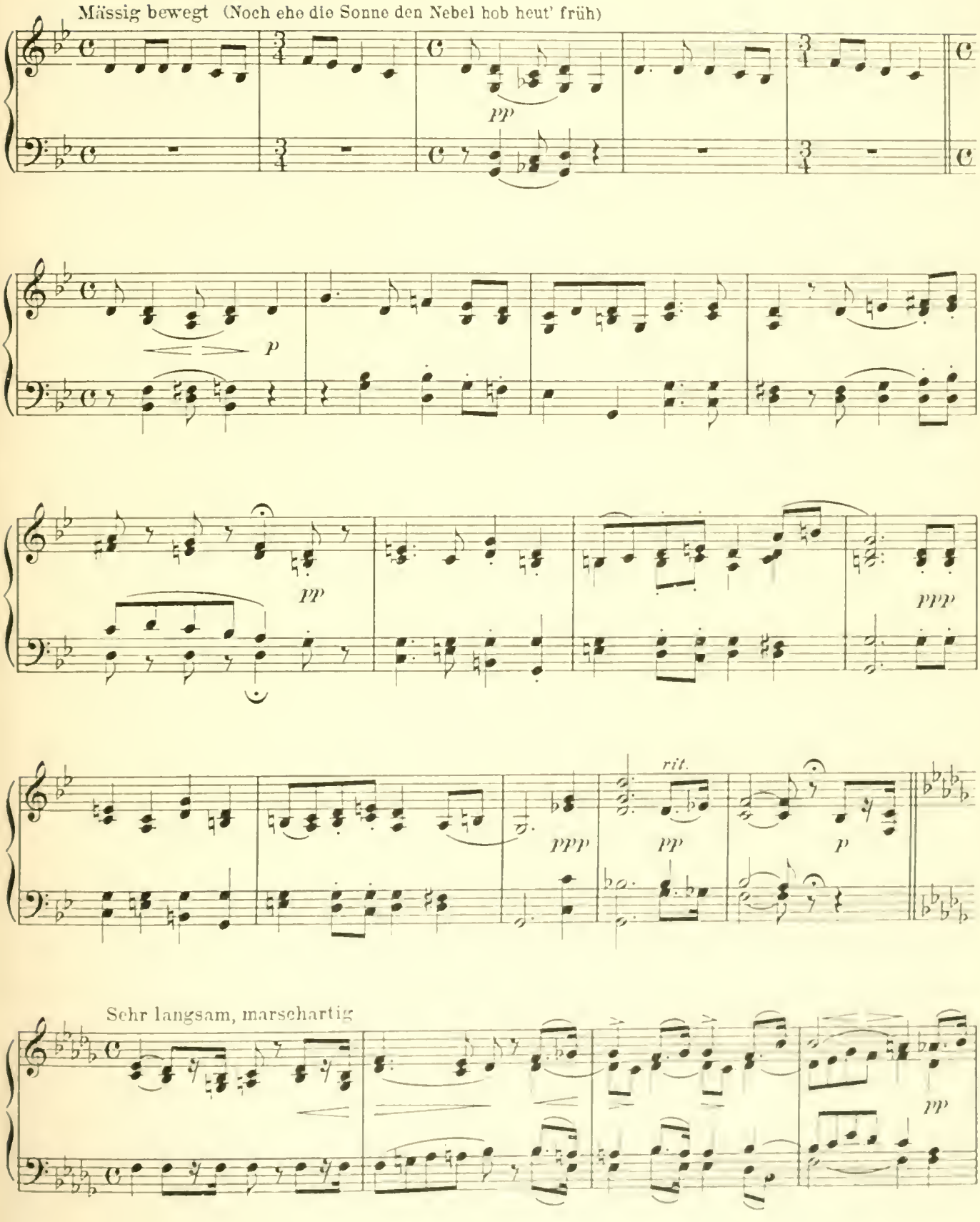
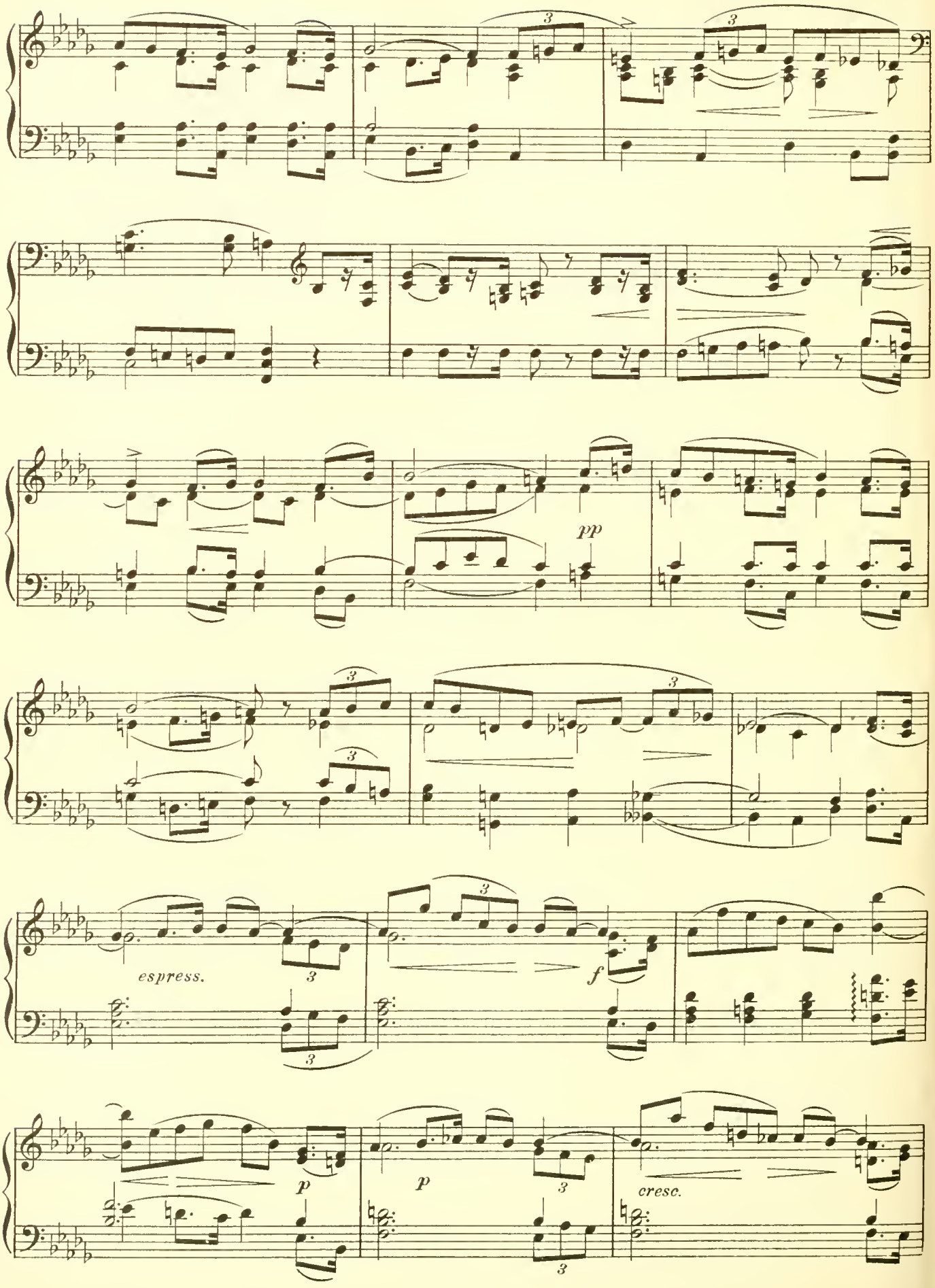

etwas lebhafter
etwas ruhiger
Plötz-lich da kommt es mir, treu-lo-ser Kna-be dass ich die
f
f
p
Nacht von dir ge-träu-met ha-be.
p
pp
ritard
wie zu Anfang
Trä-ne auf Trä-ne dann stür-zet her-nie-der; so kommt der Tag her-an
pp
o ging' er wie-der!
ppp
Ped.

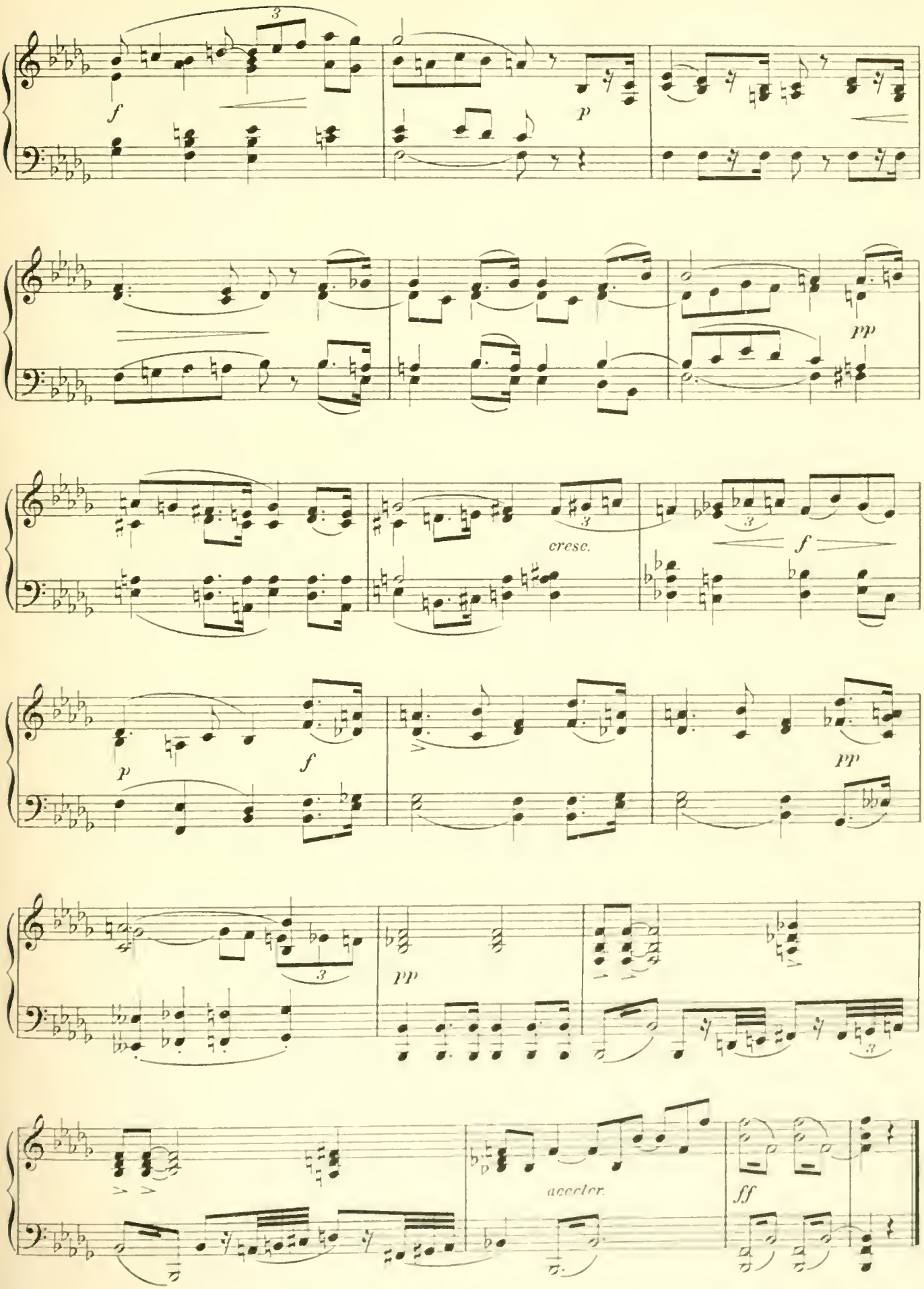
Ludwig Thuille (1861-1907)

Excerpt from "Lobetanz"



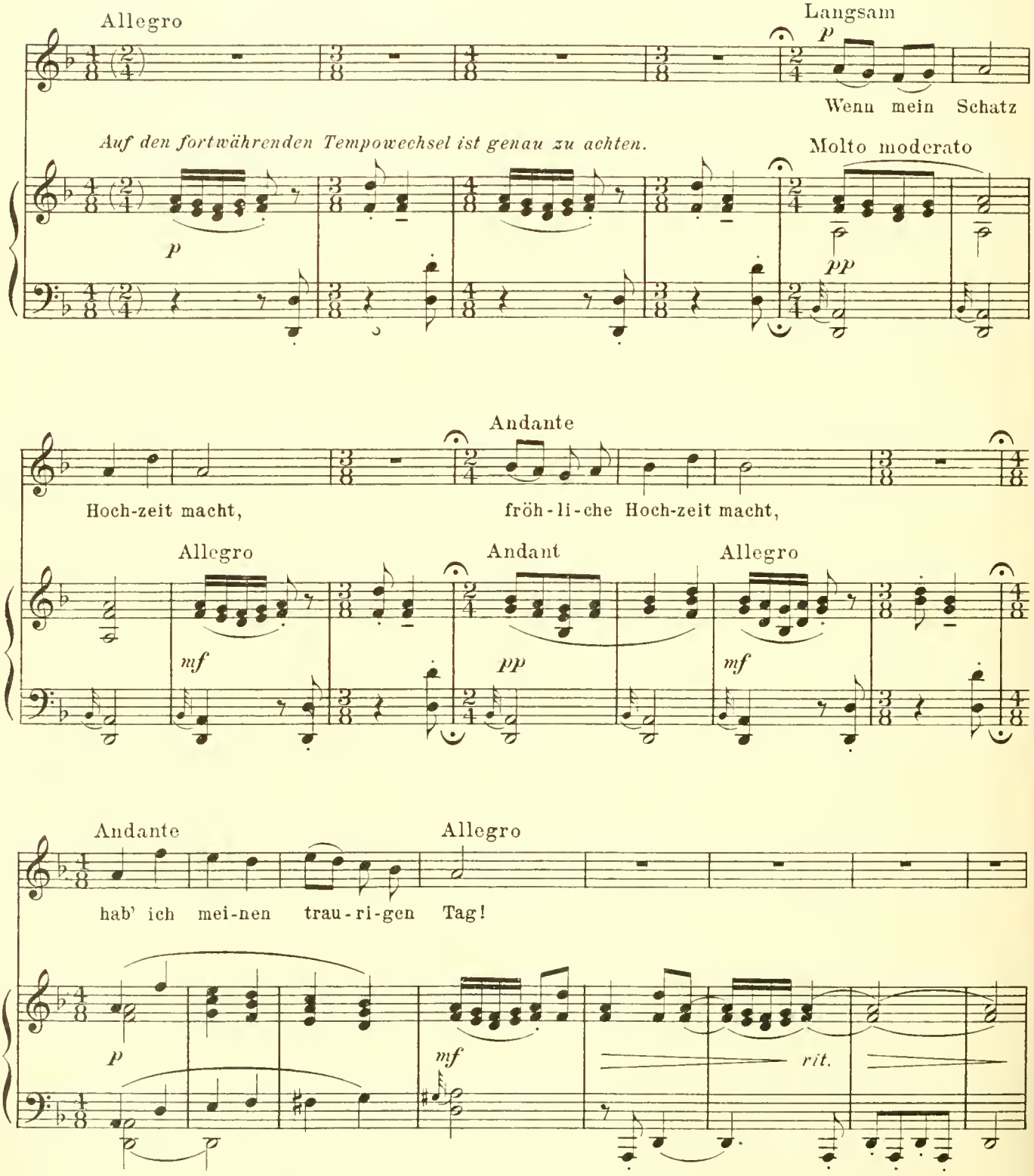
Courtesy of B. Schott's Söhne, Mainz.


pp
espress.
f
p
p
cresc.


f
p
pp
cresc.
f
p
f
pp
pp
acceler.
ff

Gustav Mahler (1860-1911)

Lieder eines fahrenden Gesellen, No 1



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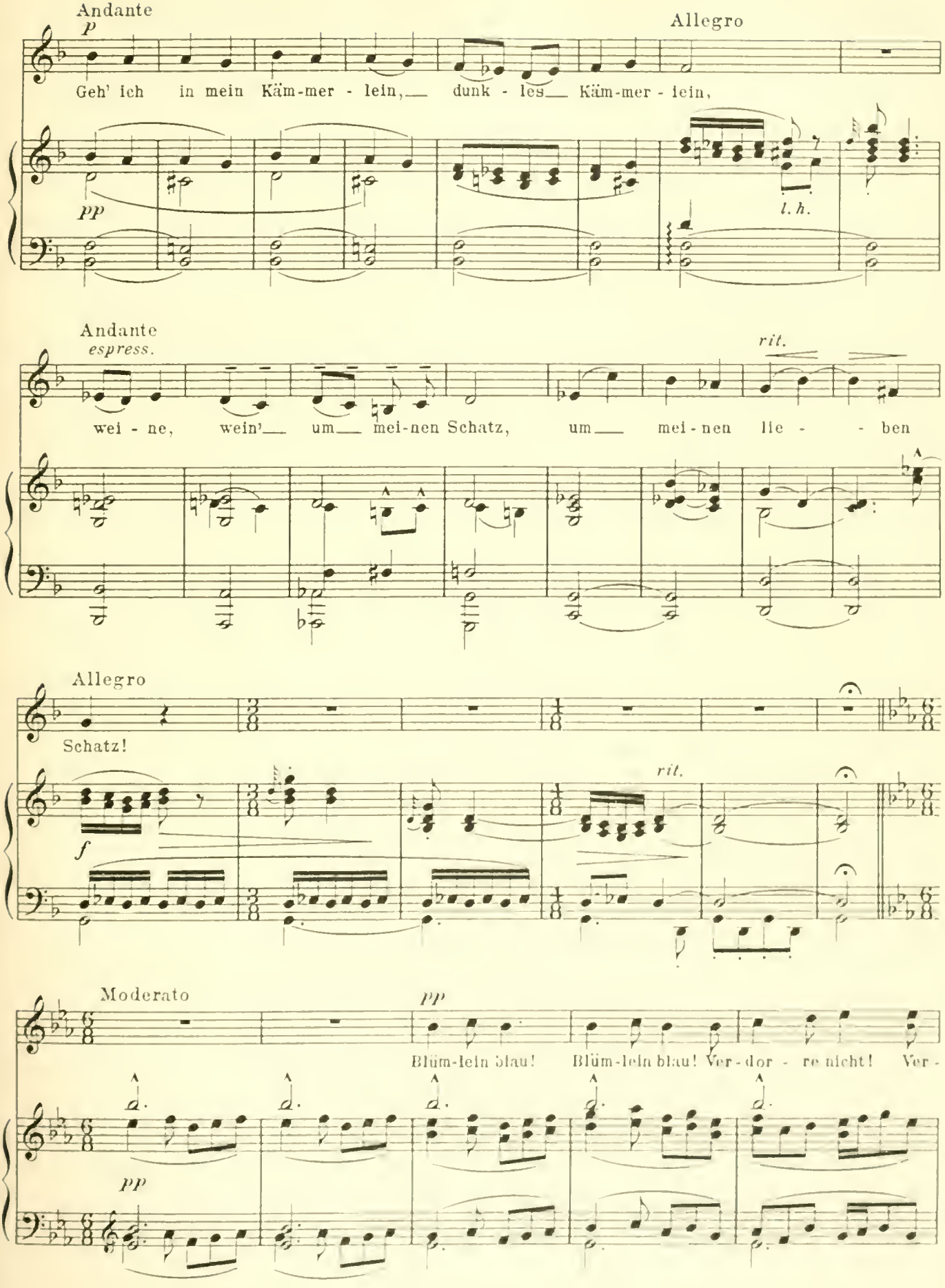
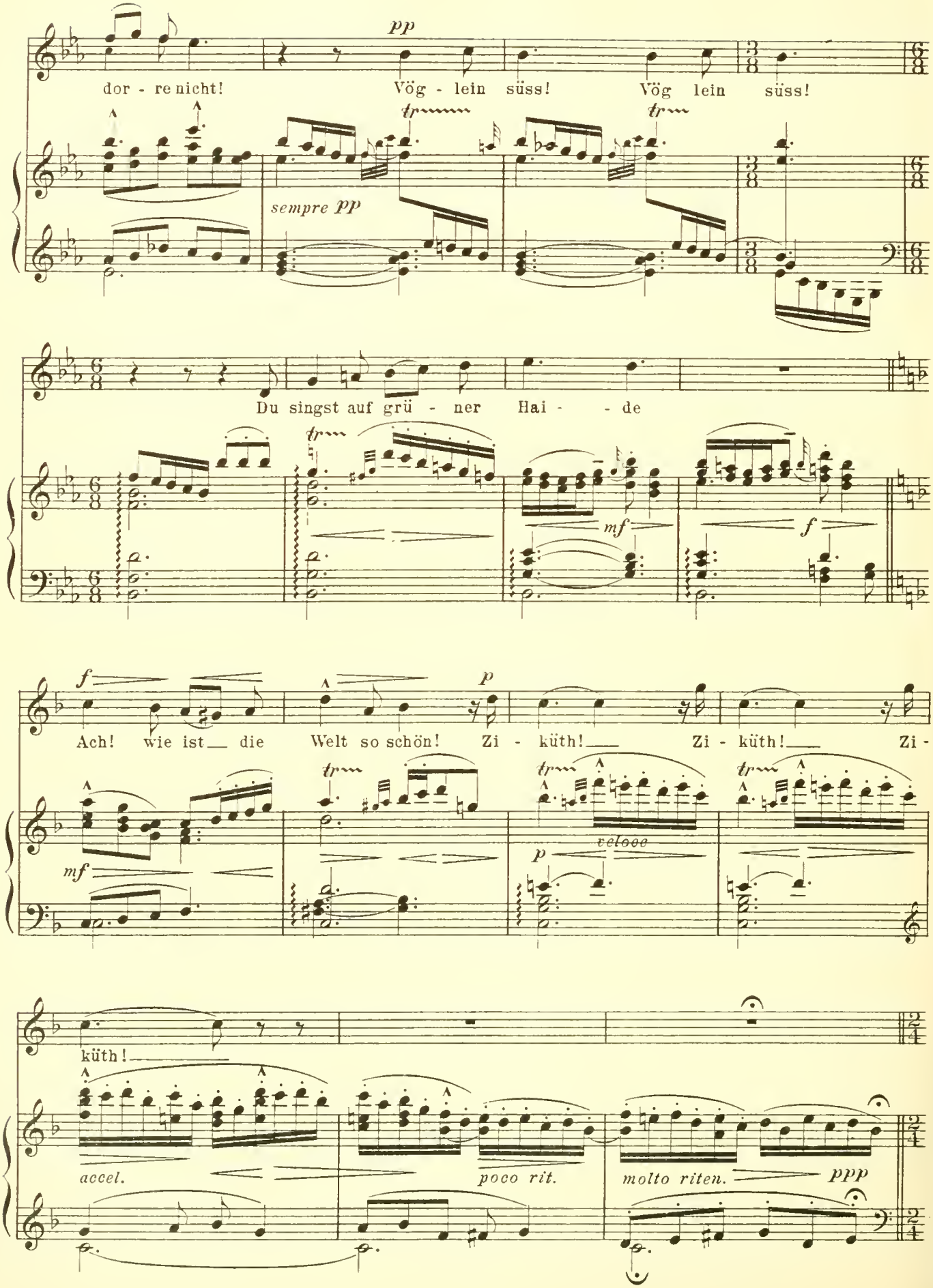
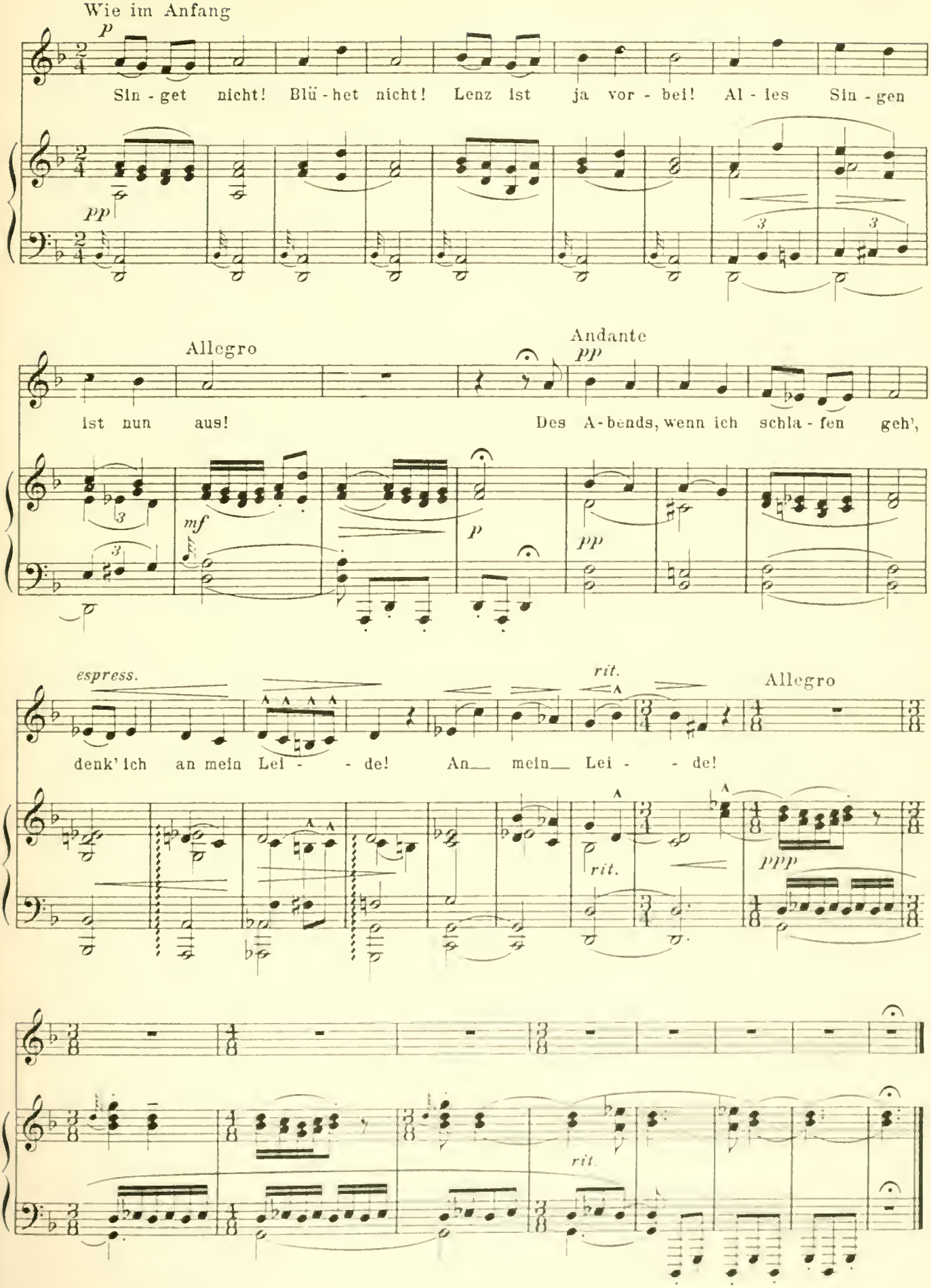
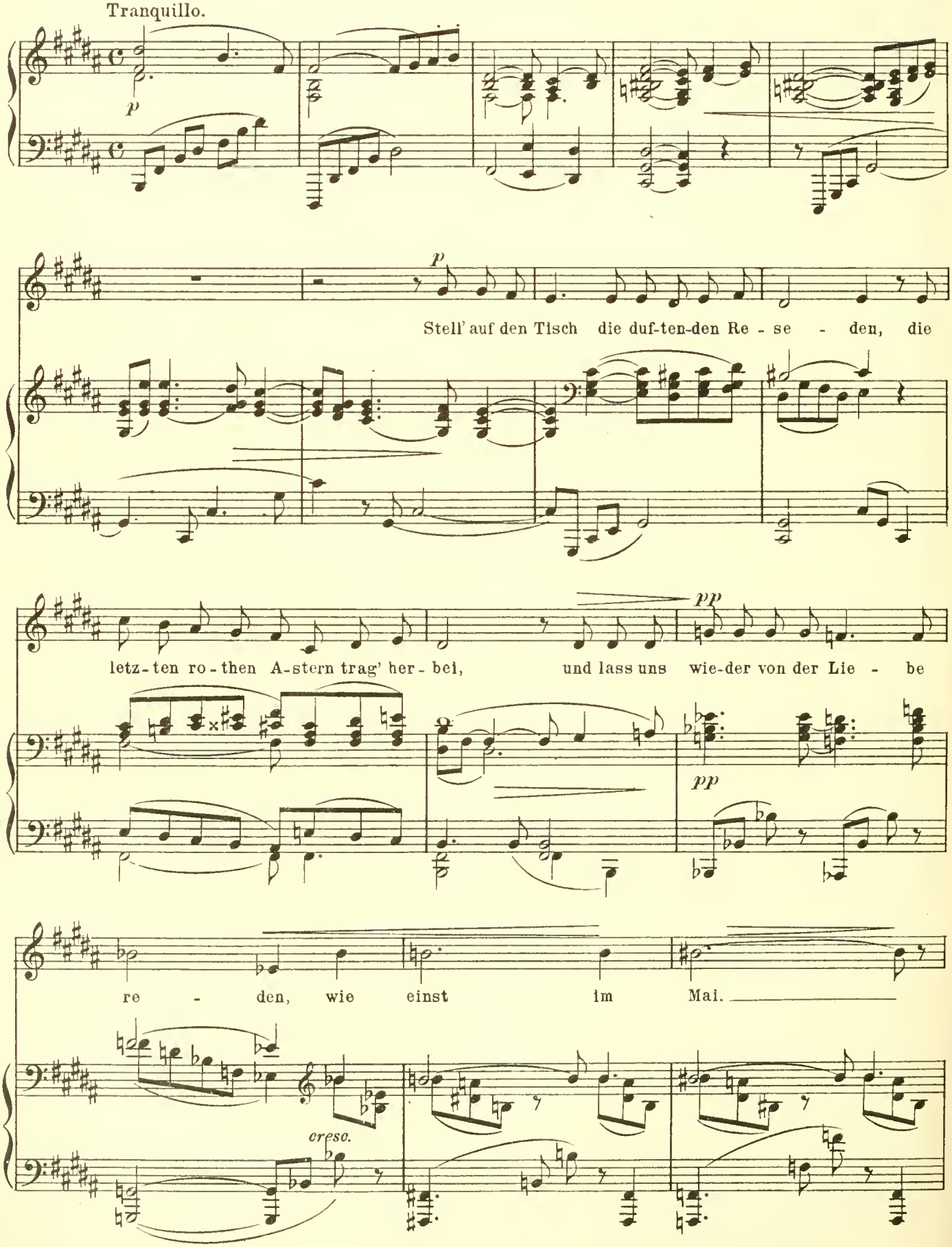

Andante
p
Allegro
Geh' ich in mein Käm-mer - lein, dunk - les Käm-mer - lein,
pp
l. h.
Andante
espress.
rit.
wei - ne, wein' um mei-nen Schatz, um mei - nen lie - - ben
Allegro
Schatz!
f
rit.
Moderato
pp
Blüm-lein blau! Blüm-lein blau! Ver - dor - re nicht! Ver -
pp

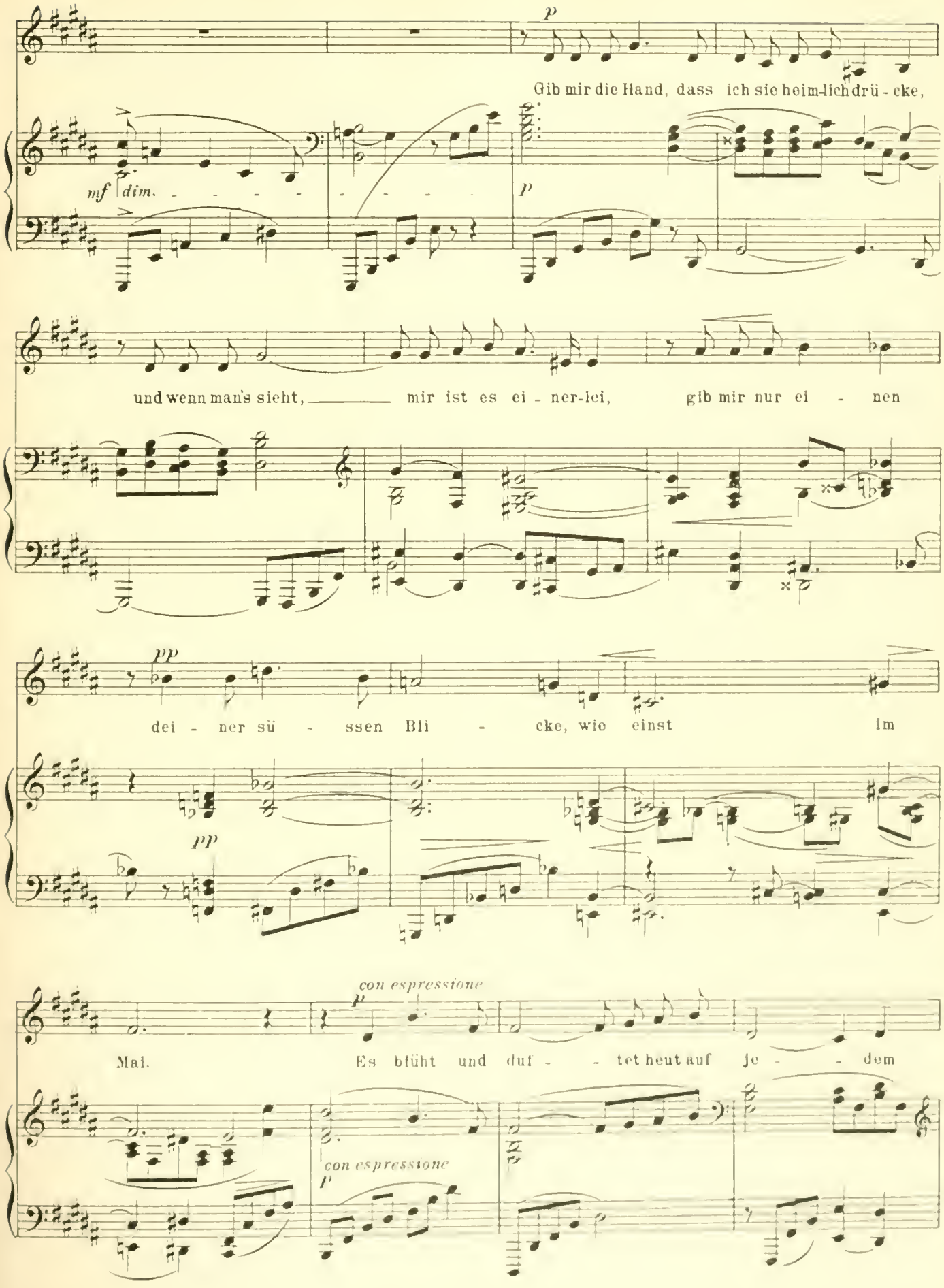

pp
dor - re nicht!
Vög - lein süss!
Vög lein süss!
sempre pp
Du singst auf grü - ner Hai - - de
mf
f
Ach! wie ist die Welt so schön!
Zi - küth!
Zi - küth!
Zi -
mf
p
veloce
küth!
accel.
poco rit.
molto riten.
ppp

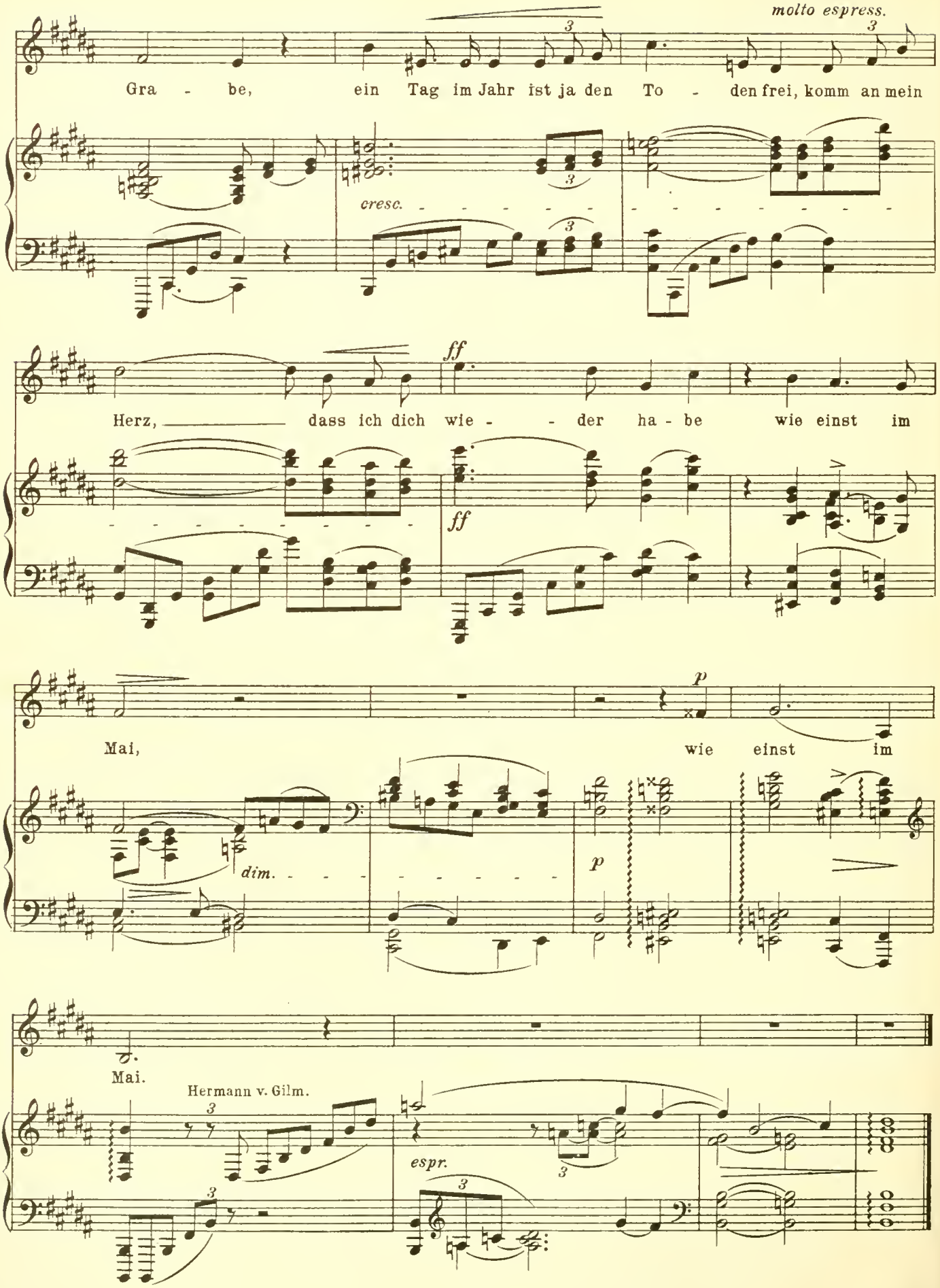

Wie im Anfang
p
Sin - get nicht! Blü - het nicht! Lenz ist ja vor - bei! Al - les Sin - gen
pp
3
3
Allegro
Andante
pp
ist nun aus!
Des A - bends, wenn ich schla - fen geh',
3
mf
p
pp
espress.
rit.
Allegro
denk' ich an mein Lei - - de! An mein Lei - - de!
rit.
ppp
rit.

Richard Strauss (b. 1864)

Allerseelen. Op. 10. No 8.

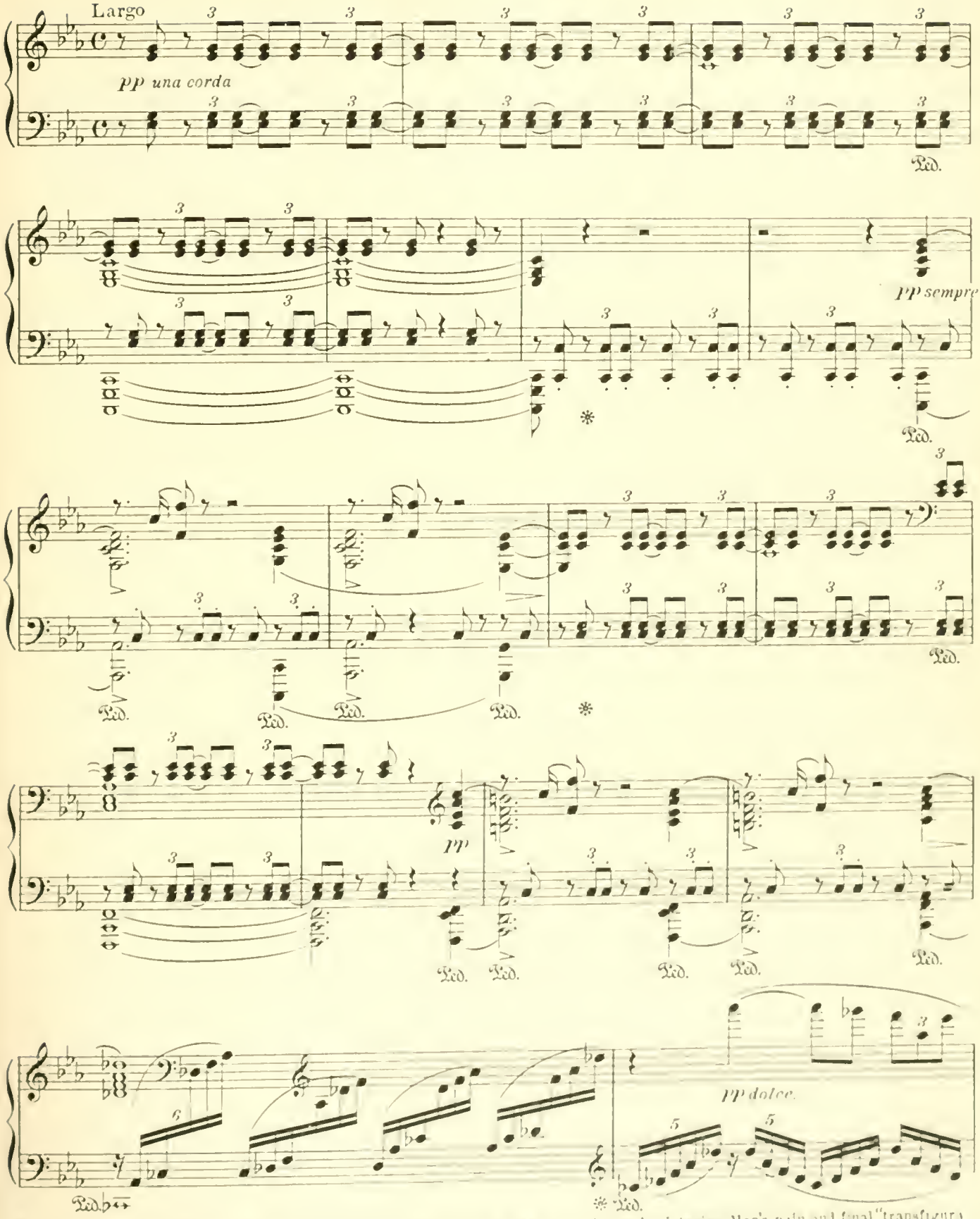



p
Gib mir die Hand, dass ich sie heim-lich drü - cke,
mf dim.
p
und wenn man's sieht, mir ist es ei - ner-lei, gib mir nur ei - nen
pp
dei - ner sü - ssen Bli - cke, wie einst im
pp
con espressione
p
Mai. Es blüht und duf - tet heut auf je - dem
con espressione
p


molto espress.
Gra - be, ein Tag im Jahr ist ja den To - den frei, komm an mein
cresc.
ff
Herz, dass ich dich wie - der ha - be wie einst im
ff
p
Mai, wie einst im
dim.
p
Mai.
Hermann v. Gilm.
espr.

Richard Strauss (born 1864)

From the Symphonic poem
"Death and Transfiguration" *



* Arranged for piano. The pages here given are from the beginning and end of the work, picturing Man's pain and final "transfiguration." The middle section, picturing his feverish death-bed dreams, has been omitted.

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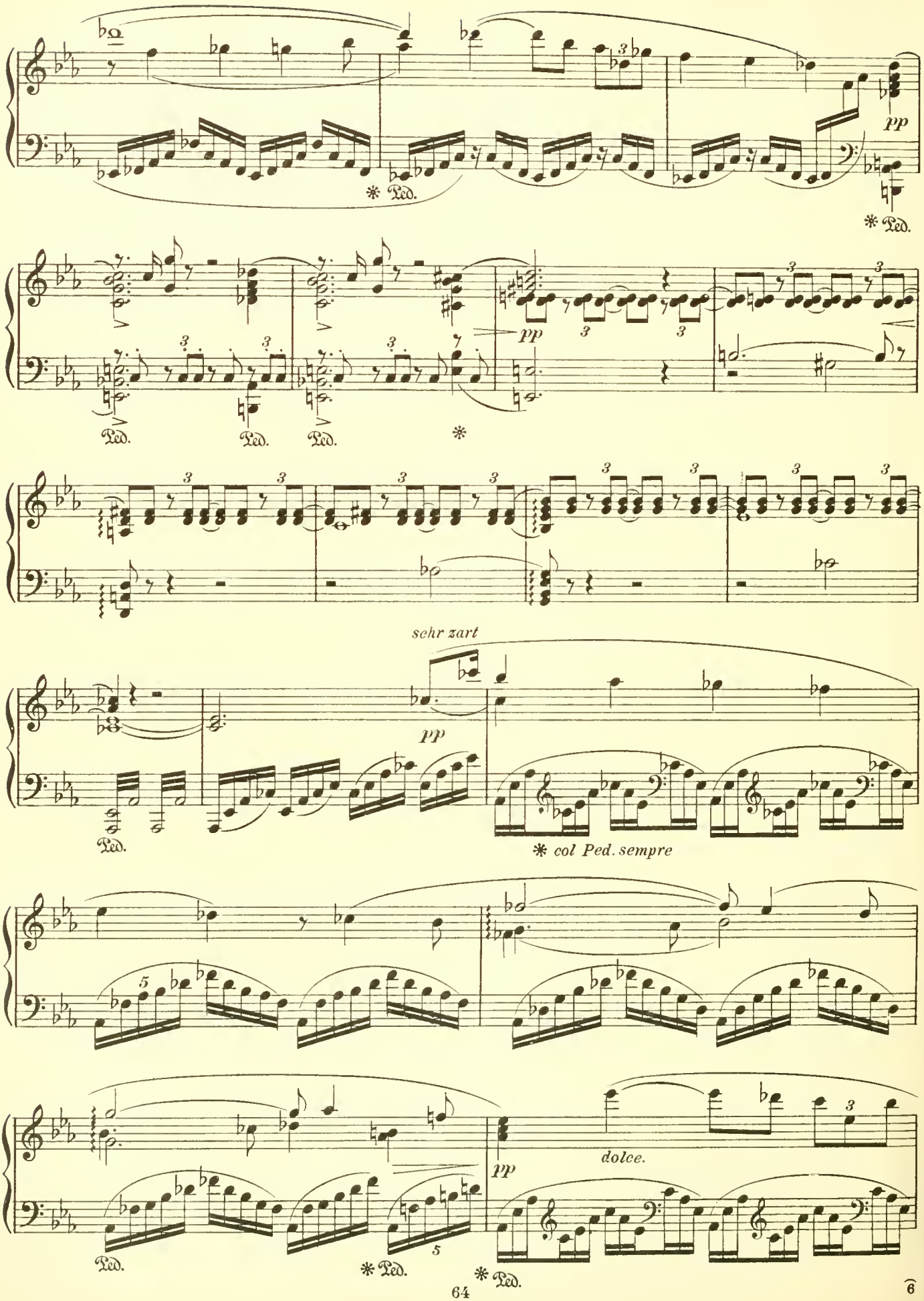
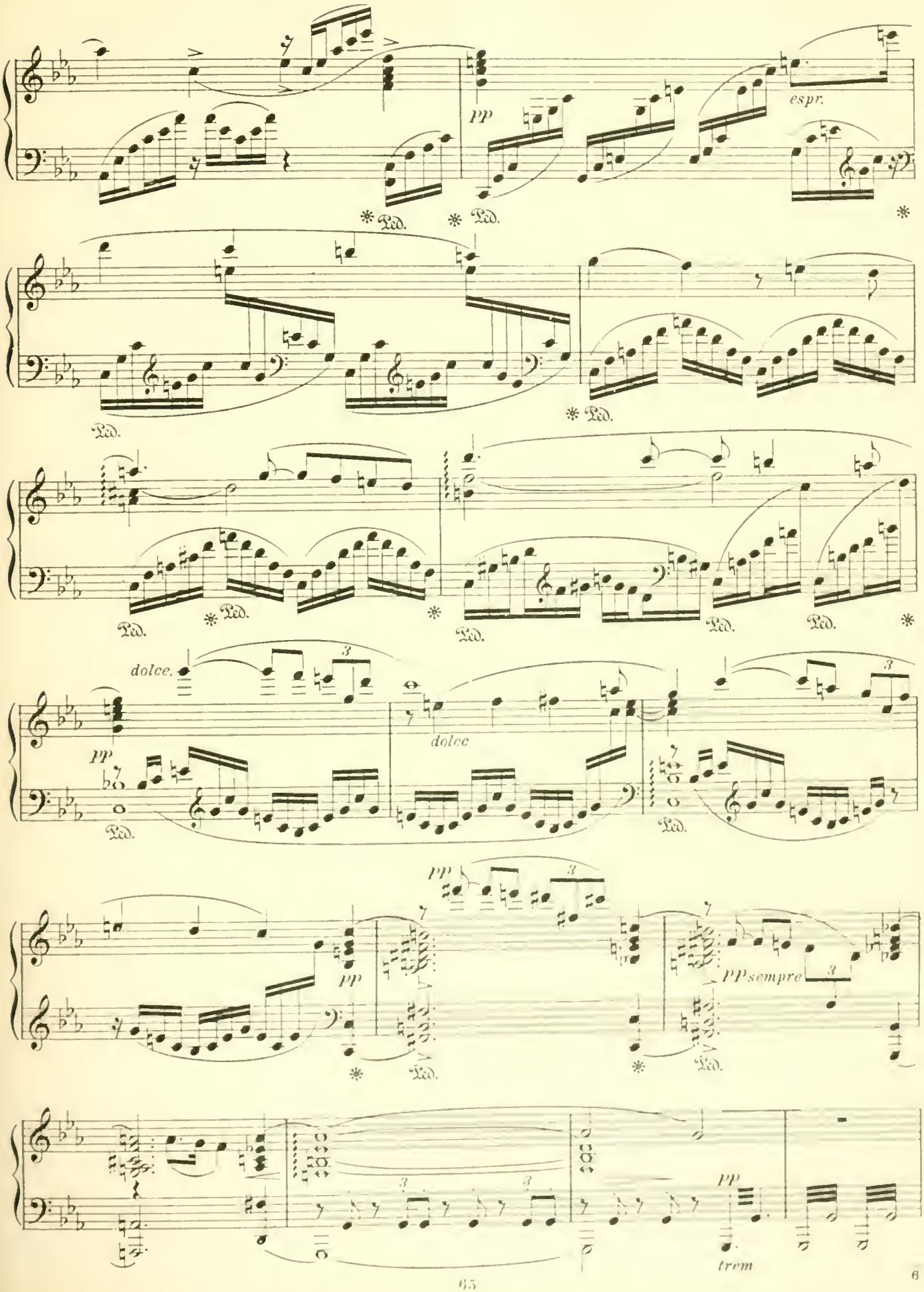
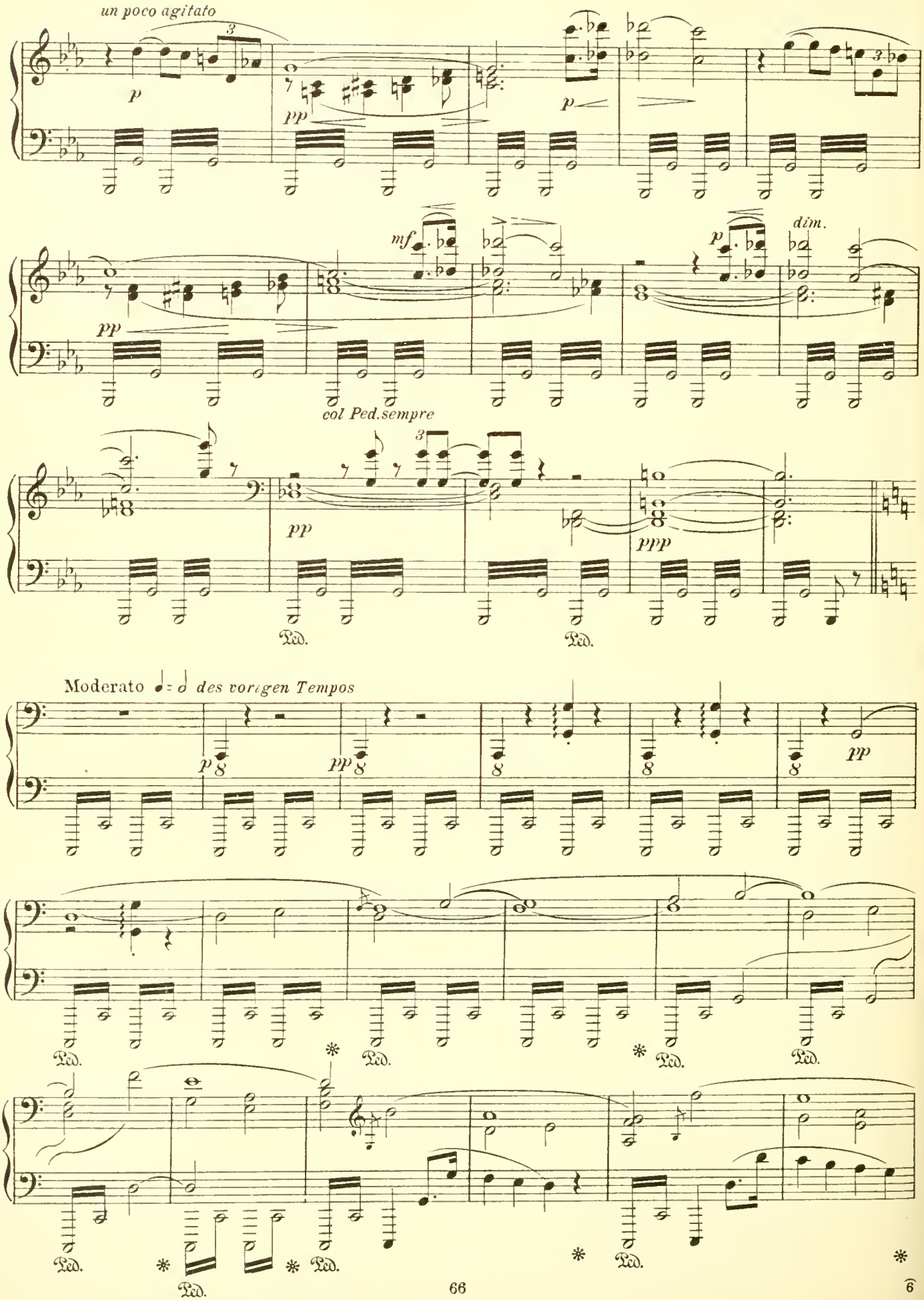
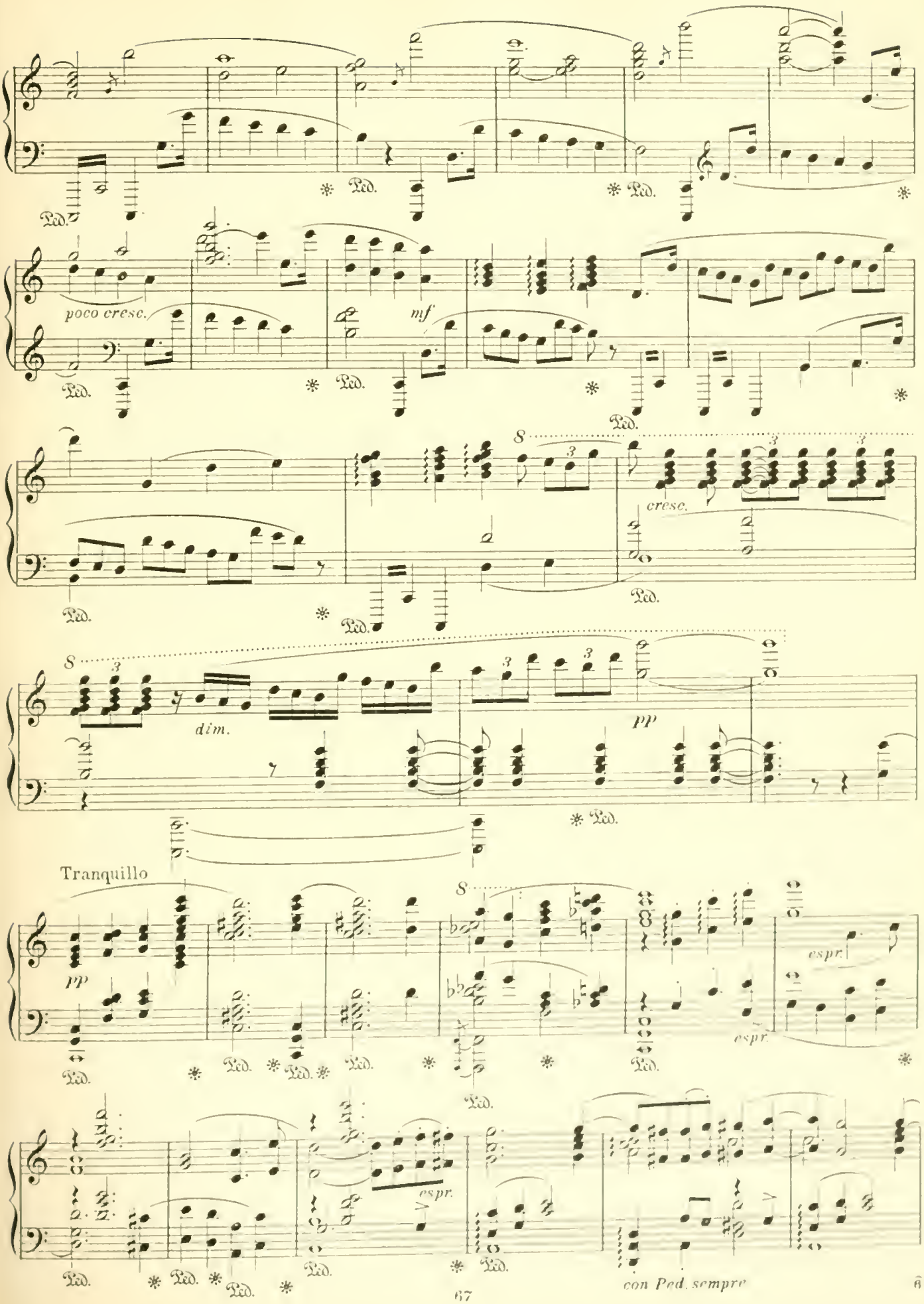
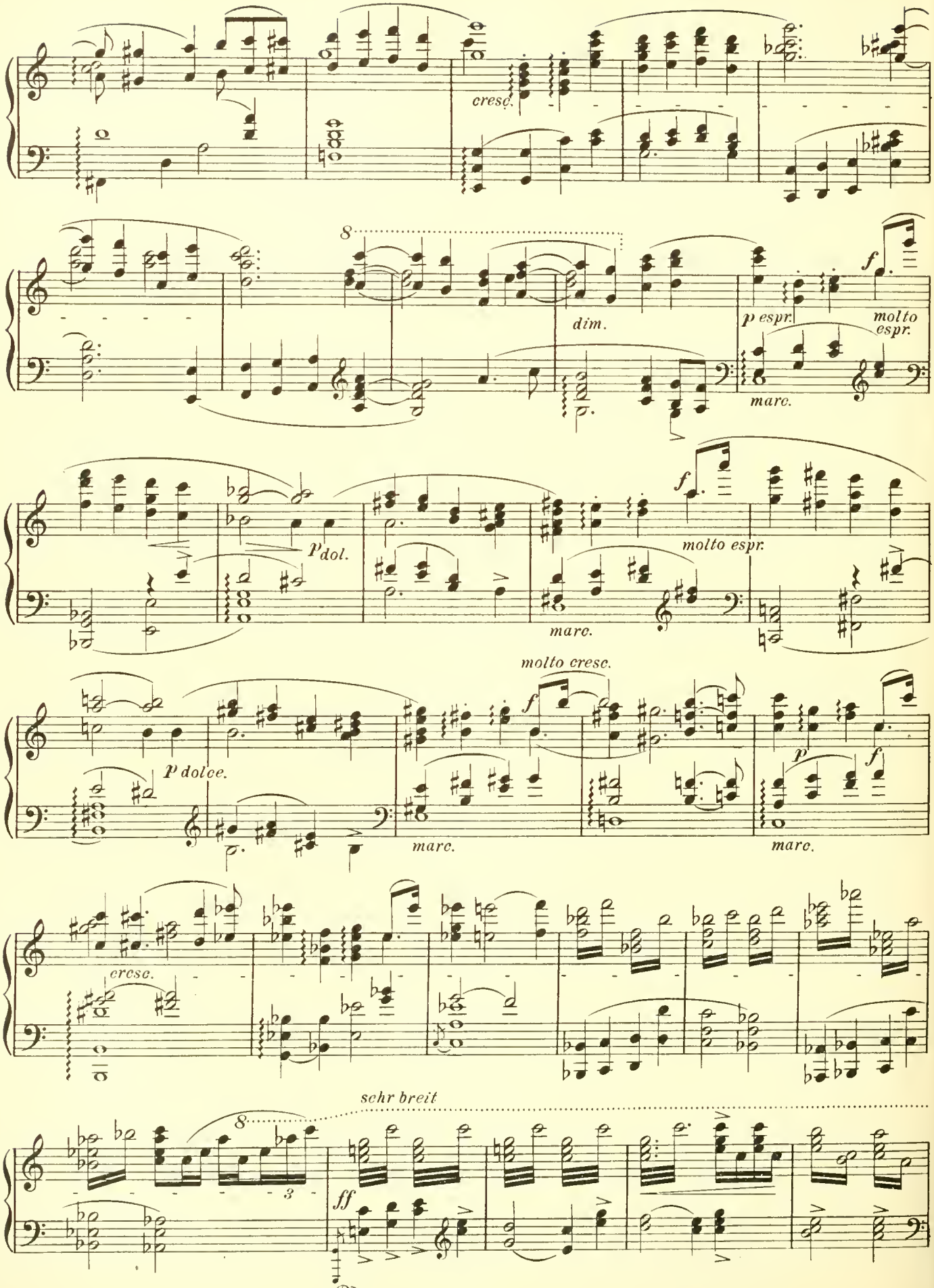
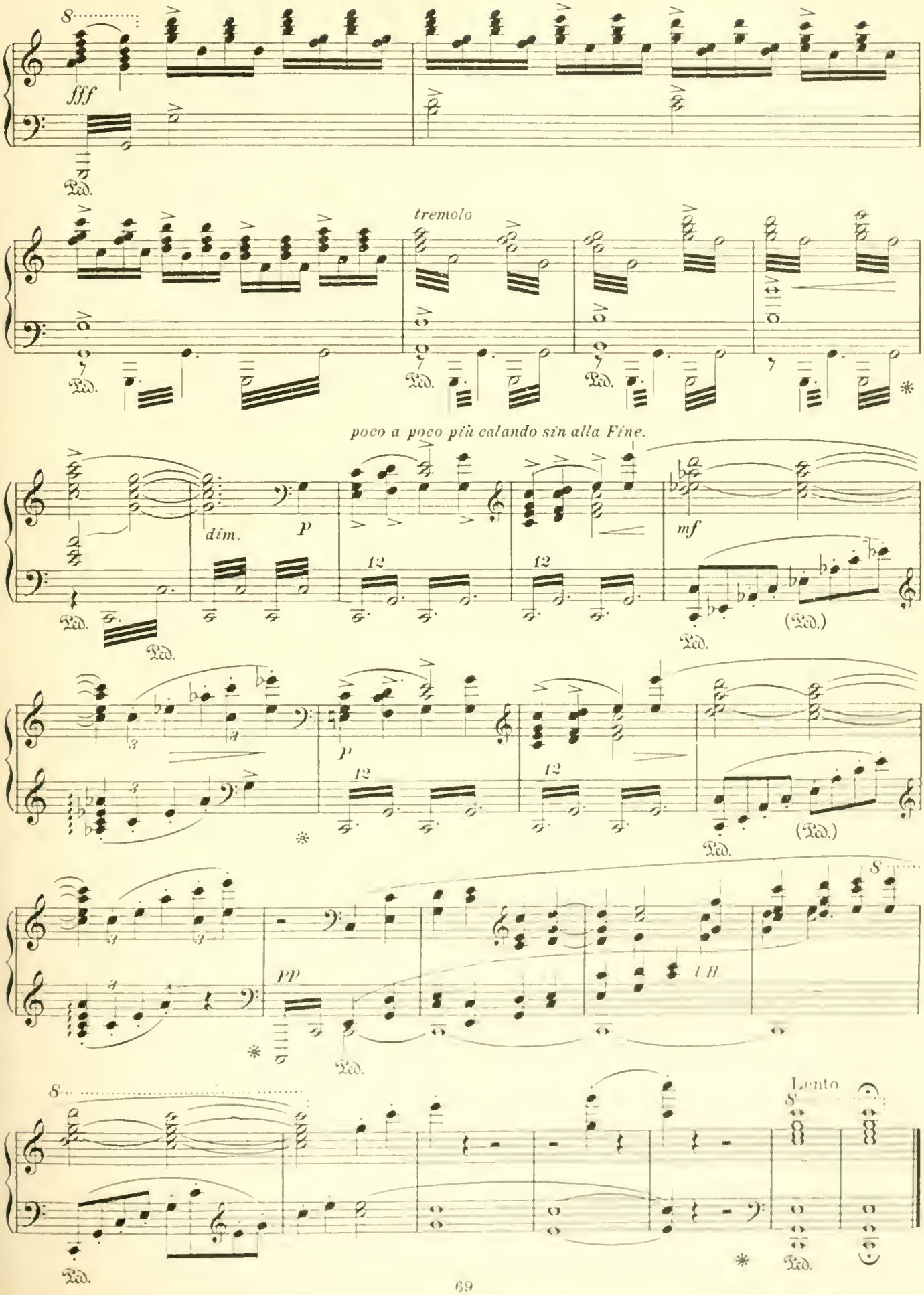

pp
* Ped.
* Ped.
Ped.
Ped.
Ped.
*
pp
sehr zart
pp
Ped.
* col Ped. sempre
dolce.
pp
Ped.
* Ped.
* Ped.


pp
espr.
Ped.
dolce.
dolce
pp sempre
trem


un poco agitato
p
pp
p
mf
pp
p
dim.
col Ped.sempre
pp
ppp
Ped.
Ped.
Moderato ♩= ♩ des vorigen Tempos
p
pp
pp
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

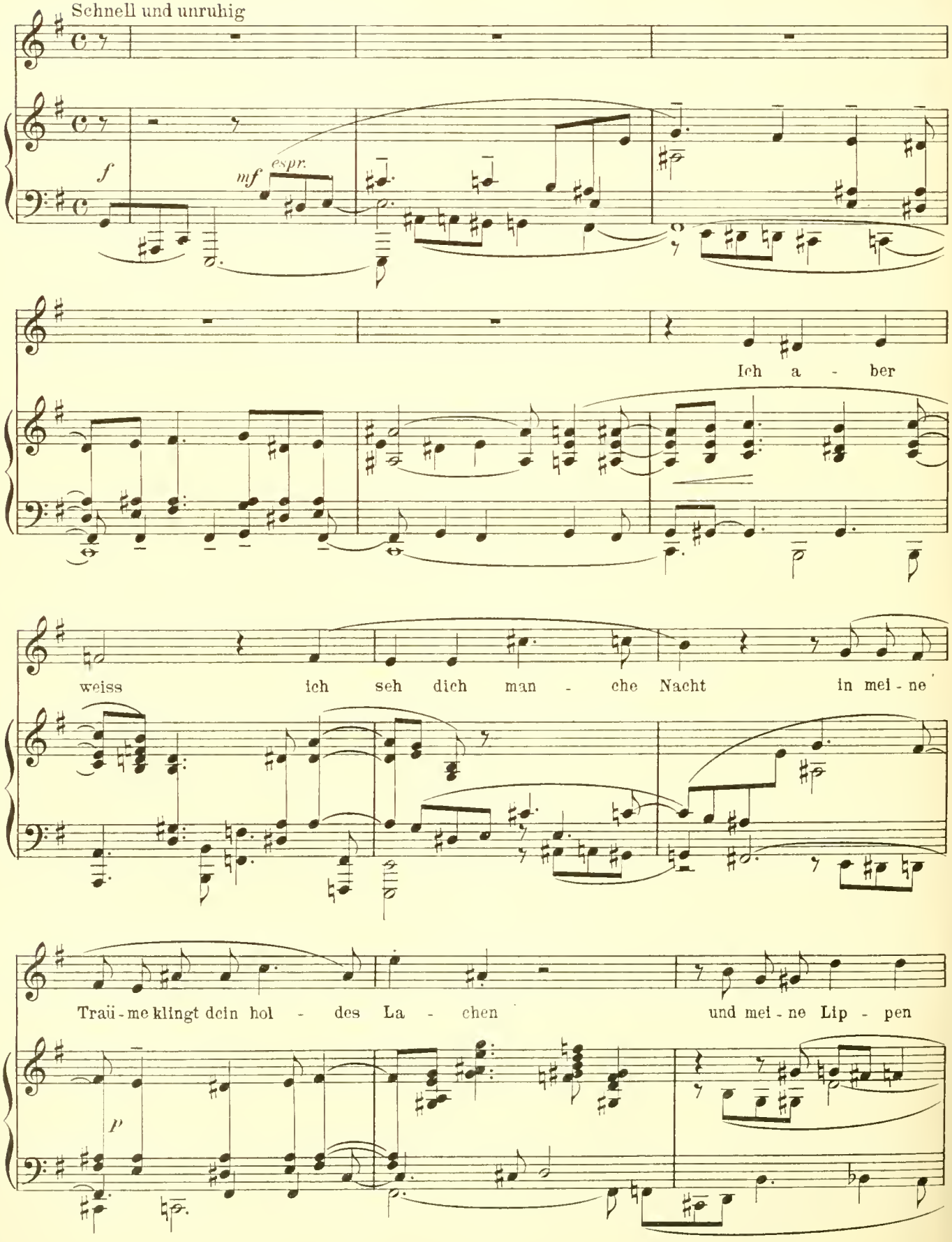

poco cresc.
mf
cresc.
dim.
pp
Tranquillo
pp
espr.
espr.
espr.
con Ped. sempre


cresc.
8
dim.
p espr.
f
molto espr.
marc.
p dol.
f
molto espr.
marc.
molto cresc.
p dolce.
f
p
f
marc.
marc.
cresc.
sehr breit
8
3
ff
Ped.

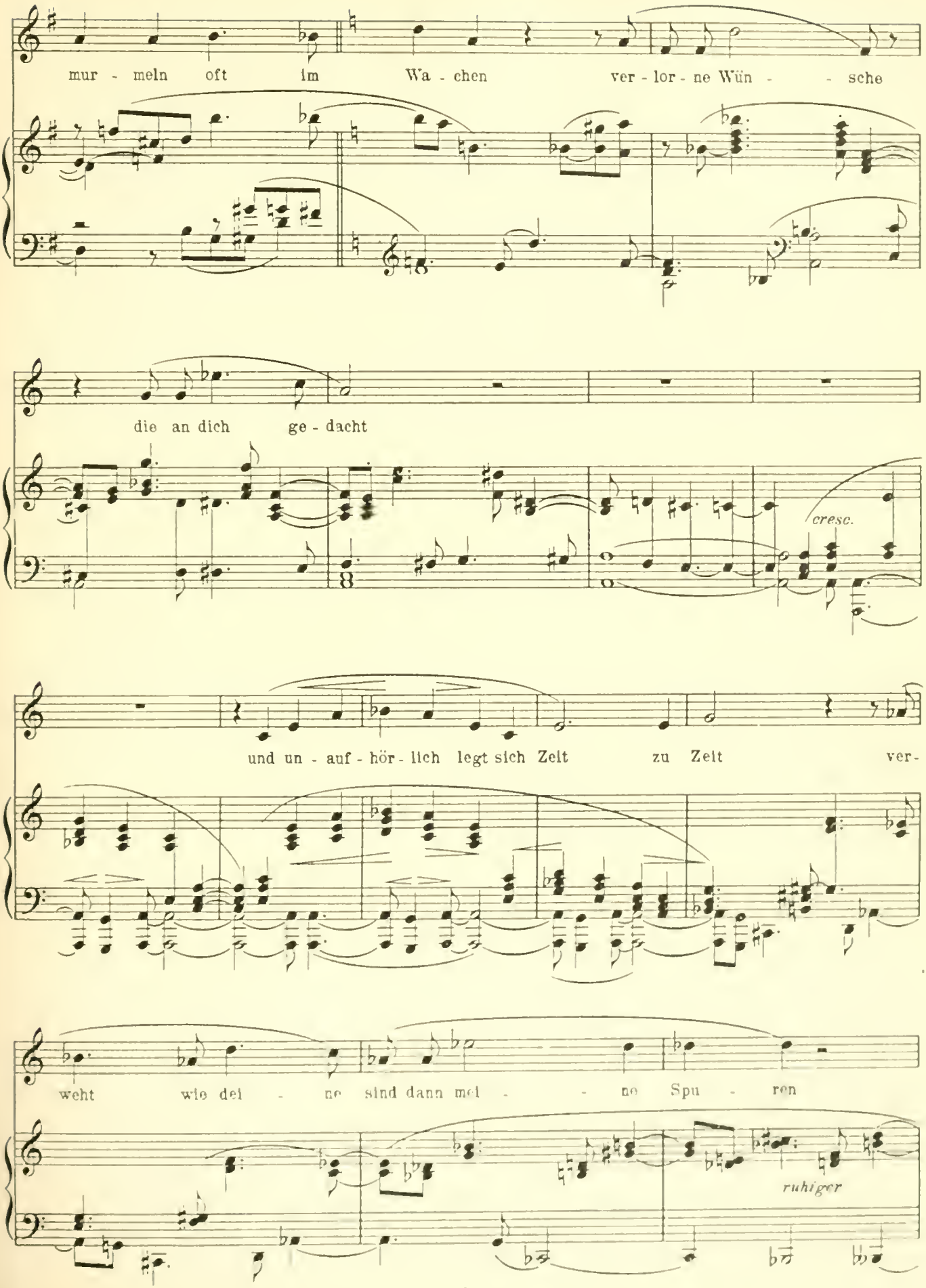

fff
Ped.
tremolo
poco a poco più calando sin alla Fine.
dim.
p
mf
12
(Ped.)
pp
l H
Lento

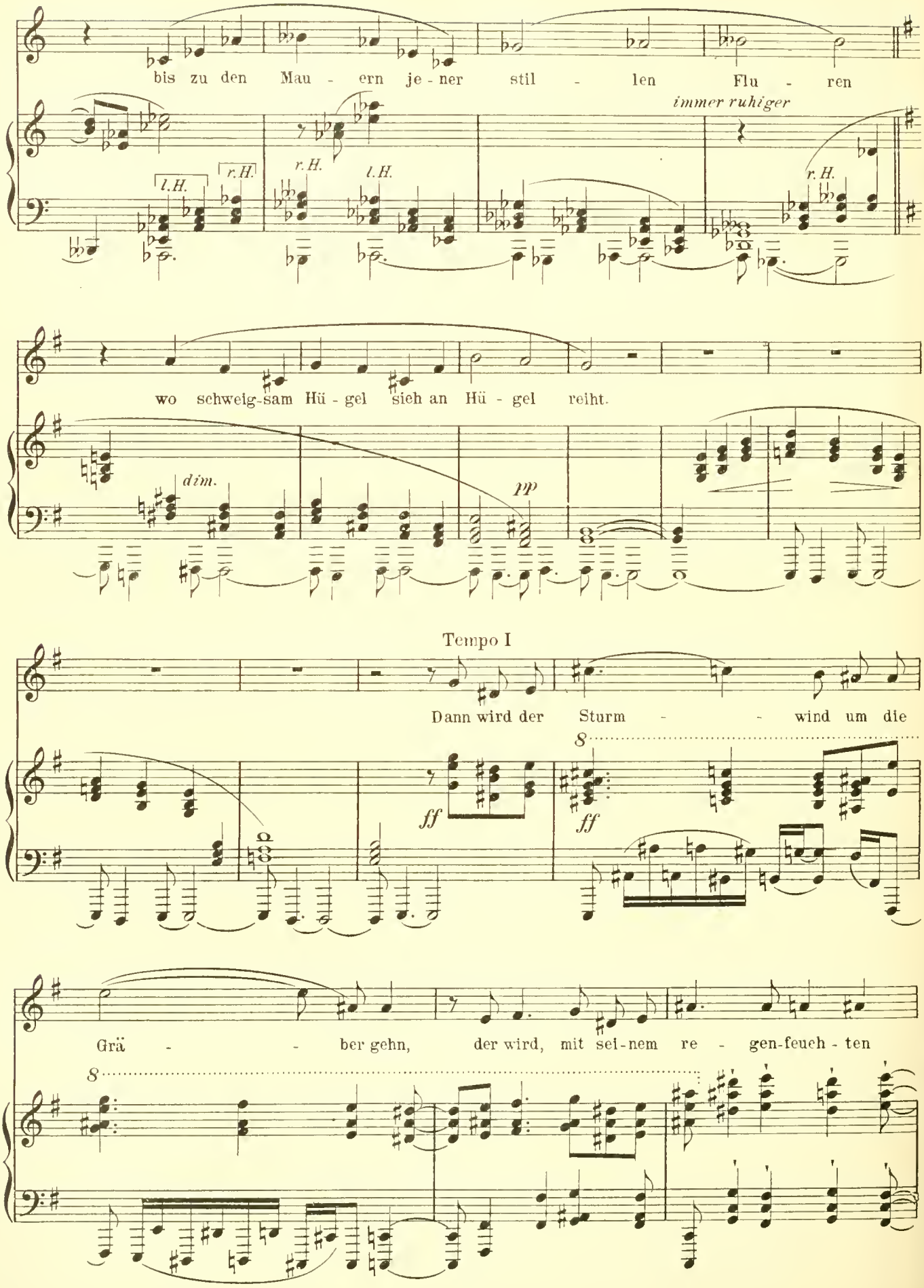
Hans Pfitzner (b. 1869)

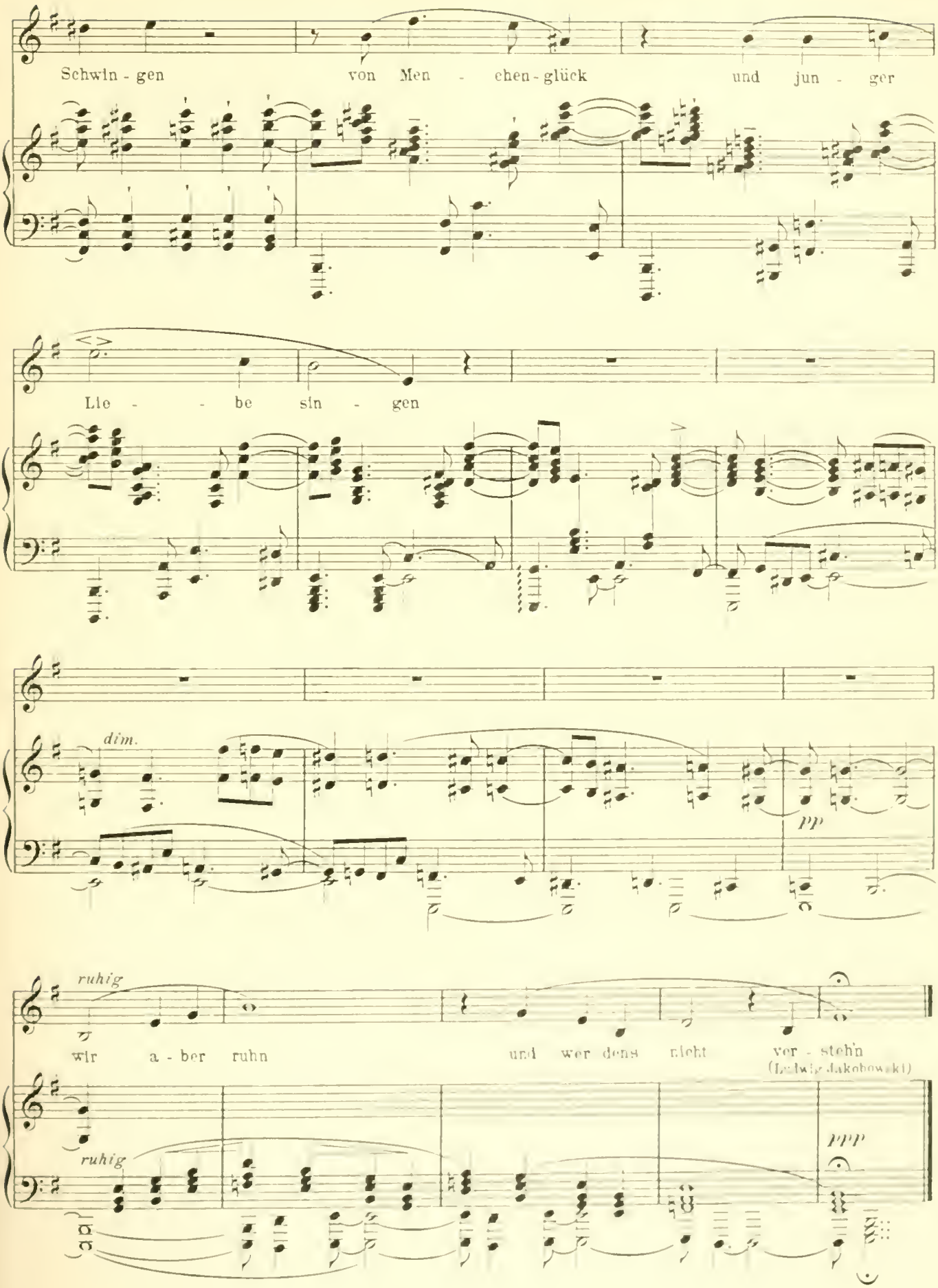
Ich aber weiss Op. 11, No 2



Courtesy of Max Brockhaus, Leipzig


mur - meln oft im Wa - chen ver - lor - ne Wün - - sche
die an dich ge - dacht
cresc.
und un - auf - hör - lich legt sich Zeit zu Zeit ver-
weht wie dei - ne sind dann mei - - ne Spu - ren
ruhiger


bis zu den Mau - ern je - ner stil - len Flu - ren
immer ruhiger
l.H.
r.H.
r.H.
l.H.
r.H.
wo schweig-sam Hü - gel sieh an Hü - gel reiht.
dim.
pp
Tempo I
Dann wird der Sturm - - wind um die
ff
ff
Grä - - ber gehn, der wird, mit sei-nem re - gen-feuch - ten


Schwin - gen von Men - chen - glück und jun - ger
Lie - - be sin - gen
dim.
pp
ruhig
wir a - ber ruhn und wer dens nicht ver - steh'n
(Ludwig Jakobowski)
ruhig
ppp

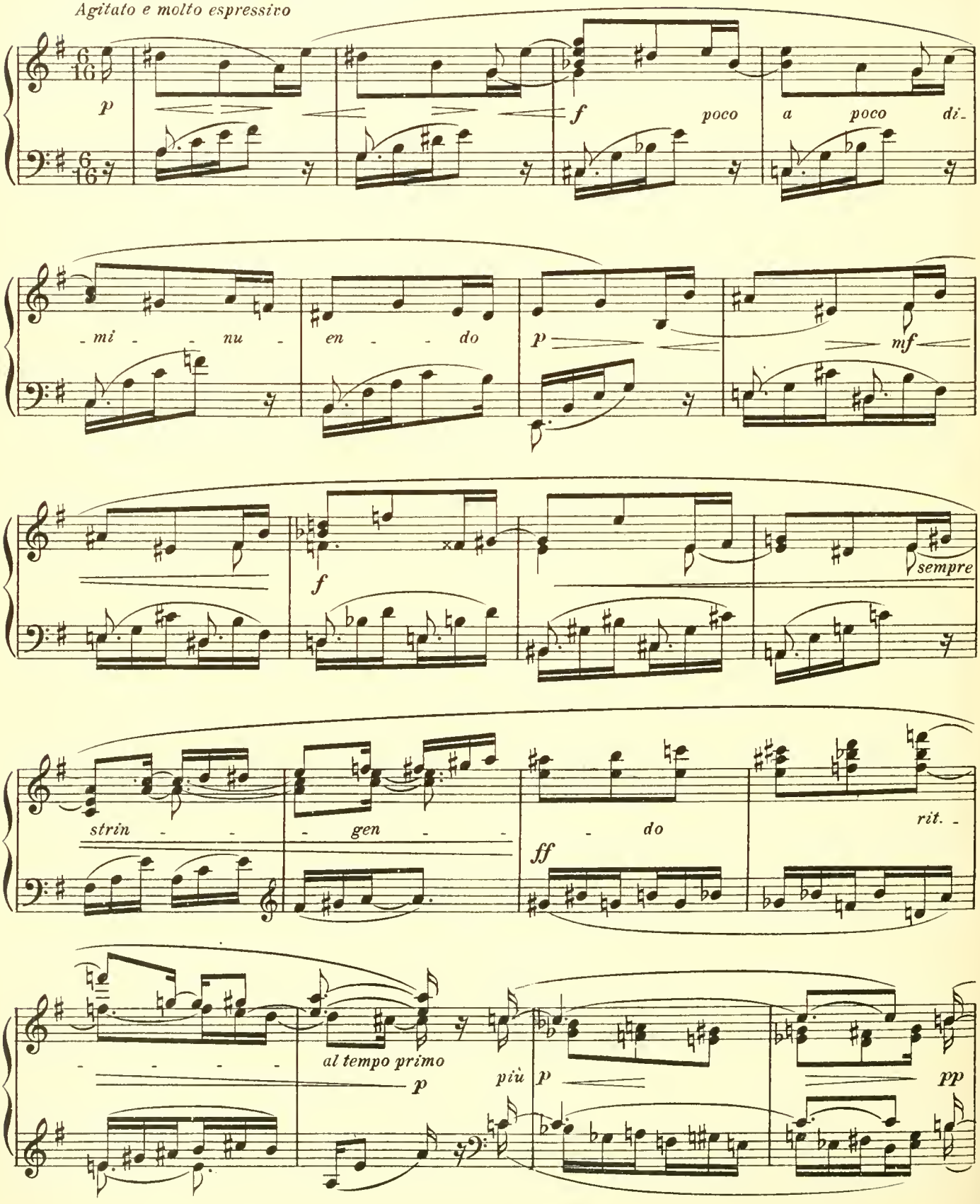
Max Reger (1873-1916)

Elegie

(From Blätter und Blüten)

Bewegt, sehr ausdrucksvoll. (♪. = 66-80.)

Agitato e molto espressivo



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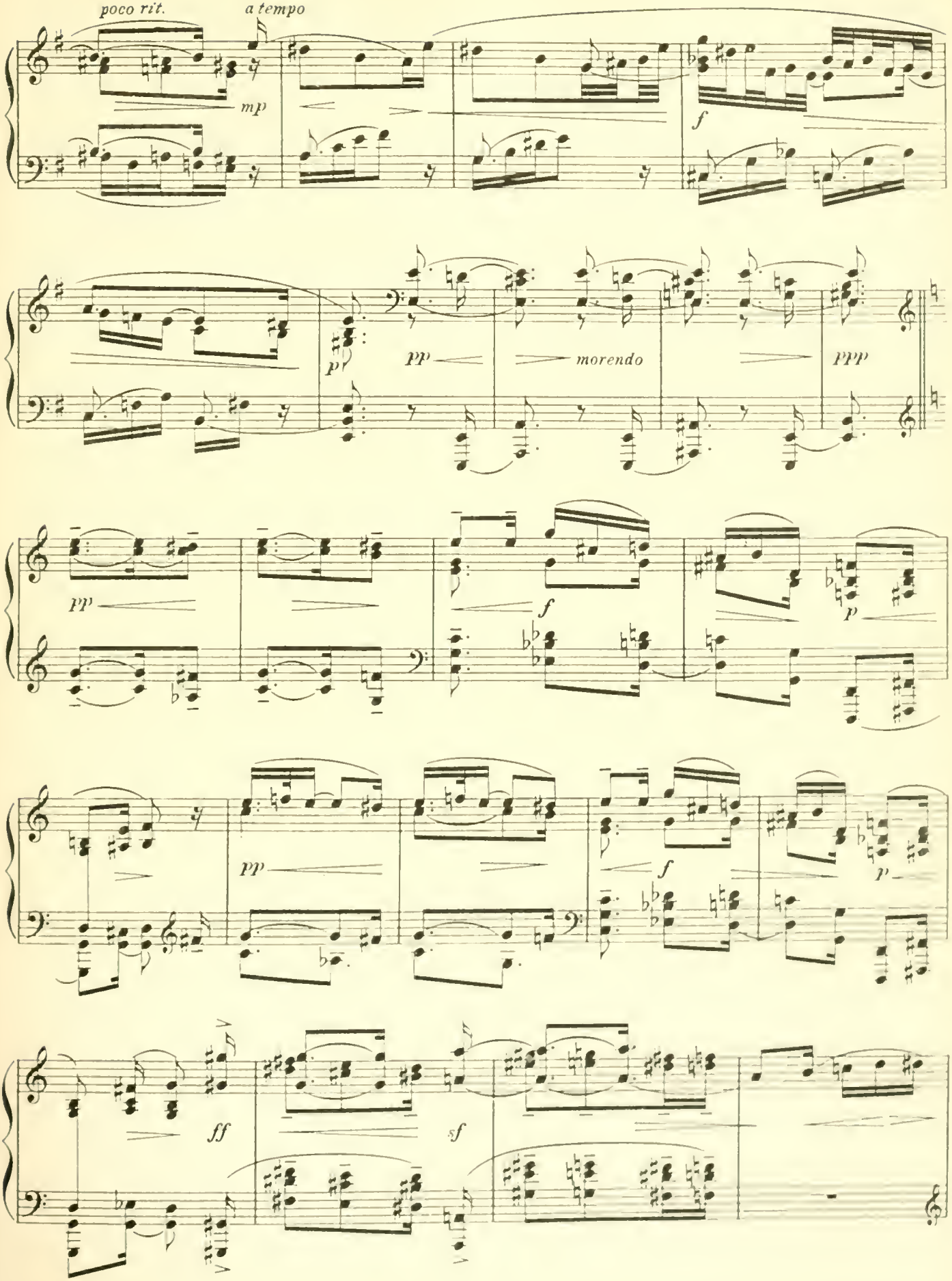
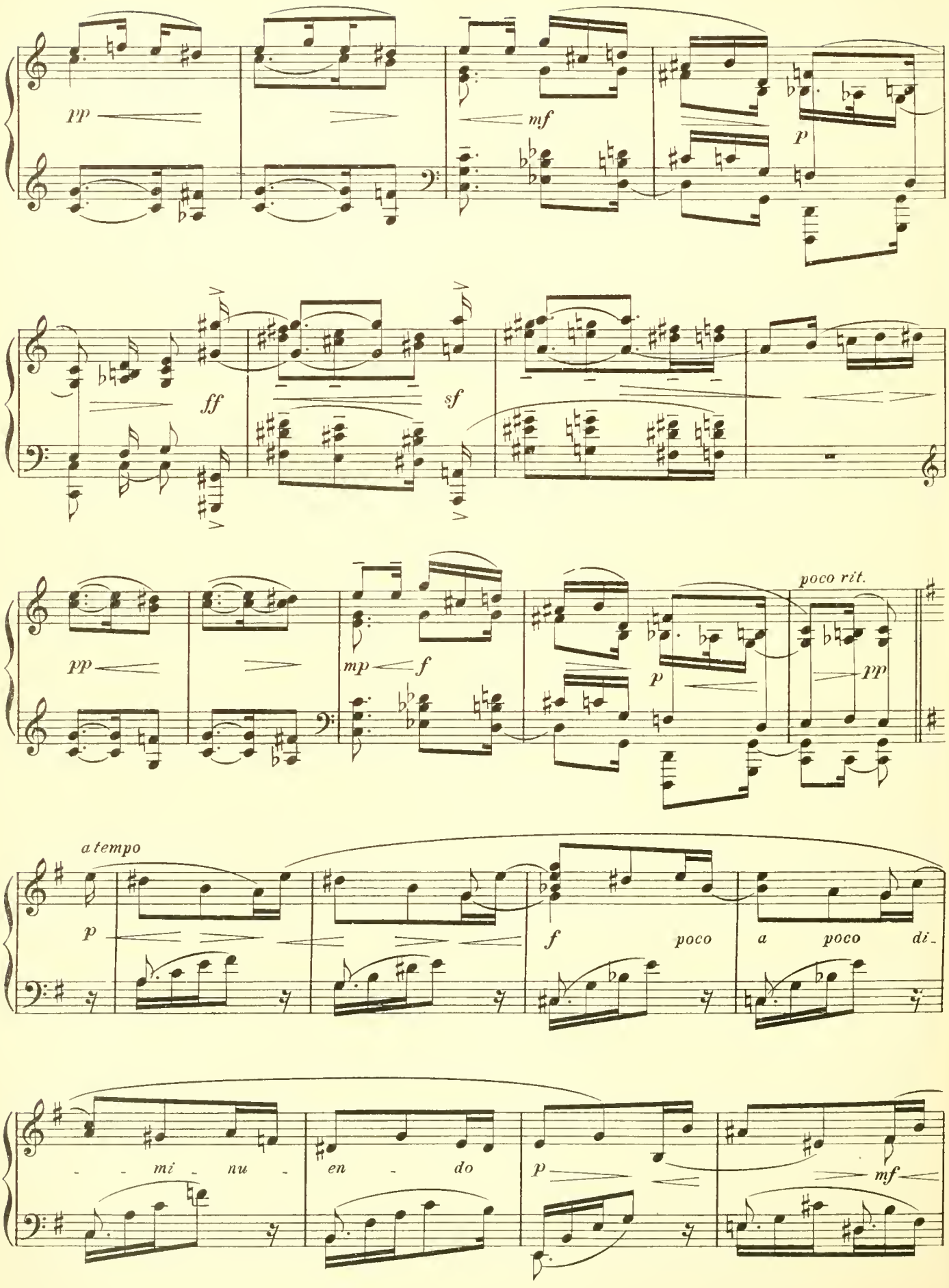
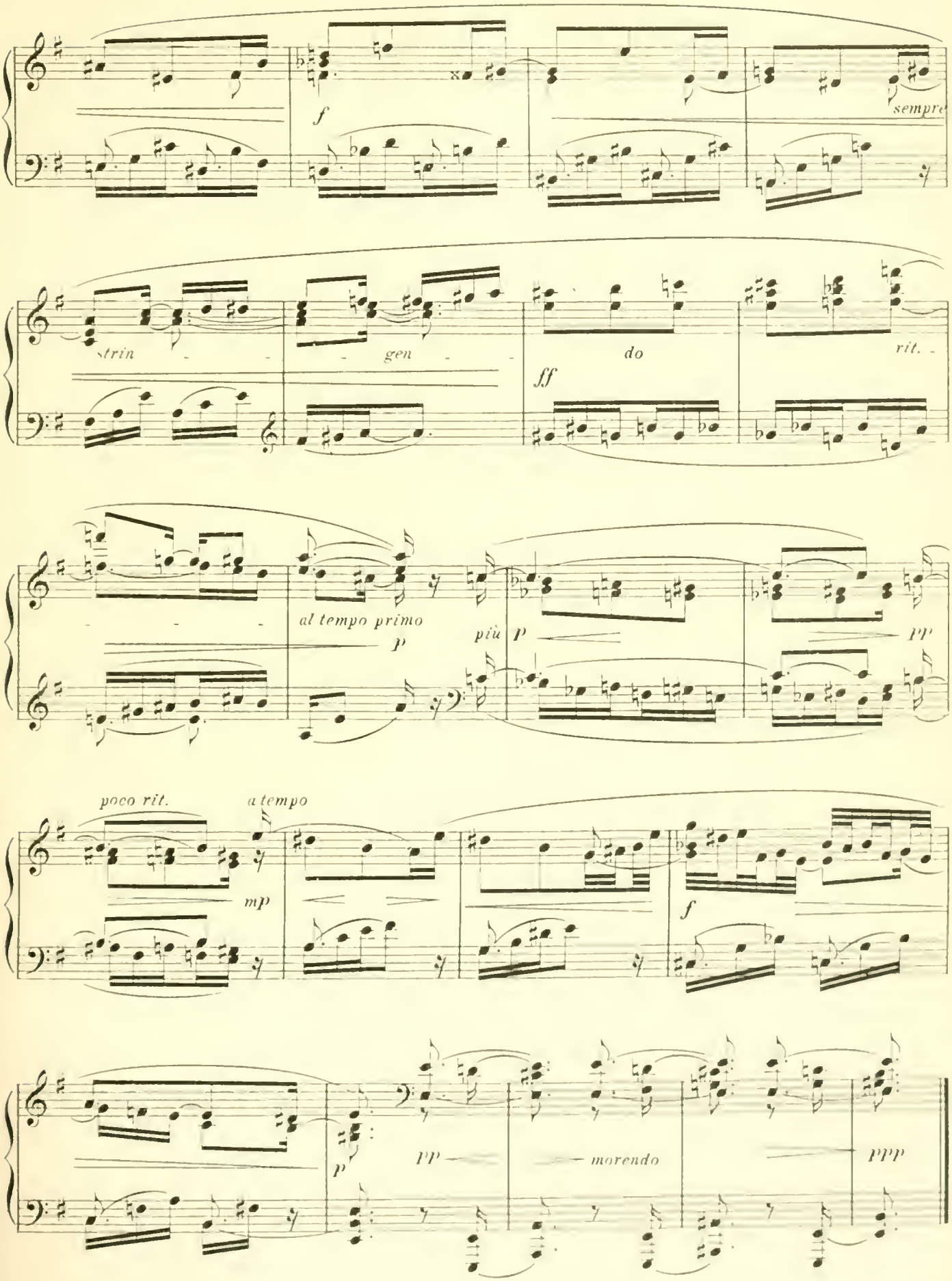

poco rit.
a tempo
mp
f
p
pp
morendo
ppp
pp
f
p
pp
f
p
ff
sf

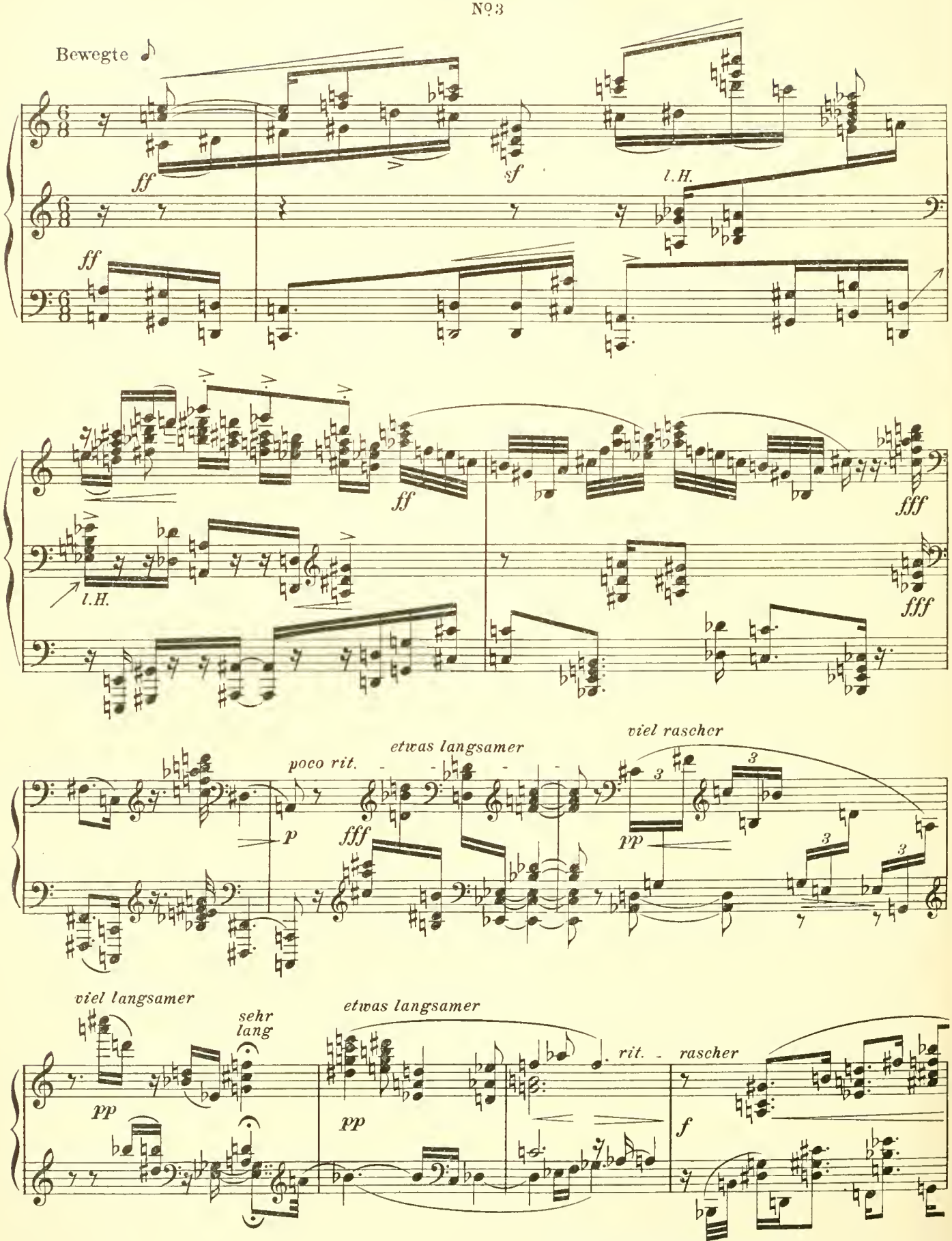

pp
mf
p
ff
sf
pp
mp
f
p
poco rit.
pp
a tempo
p
f
poco
a
poco
di-
- - mi - nu -
en - do
p
mf


f
sempre
strin - - - gen - - -
ff
do
rit.
al tempo primo
p
più p
pp
poco rit.
a tempo
mp
f
p
pp
morendo
ppp

Arnold Schönberg (b. 1874)

Piano Pieces Op. 11

No. 3



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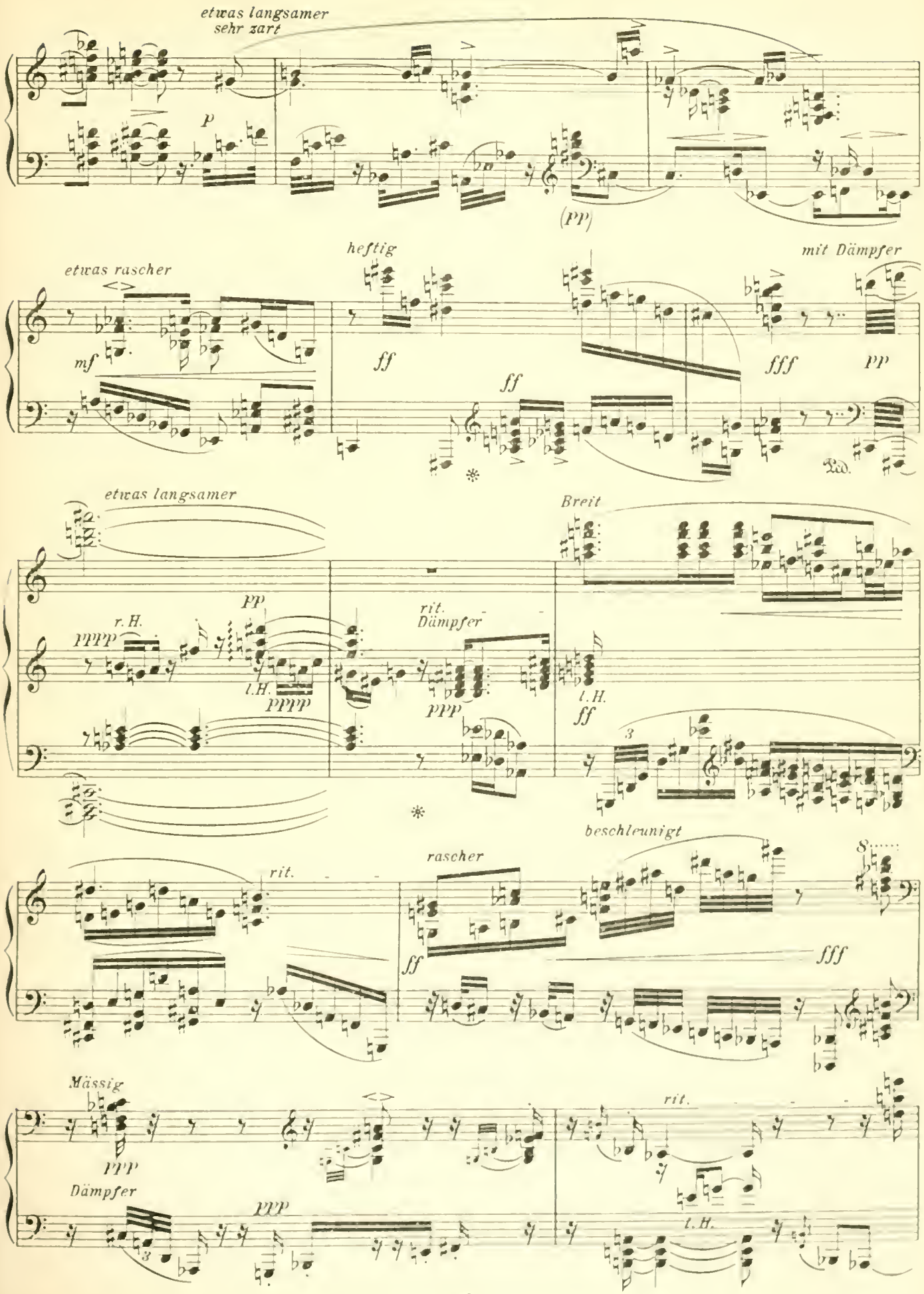
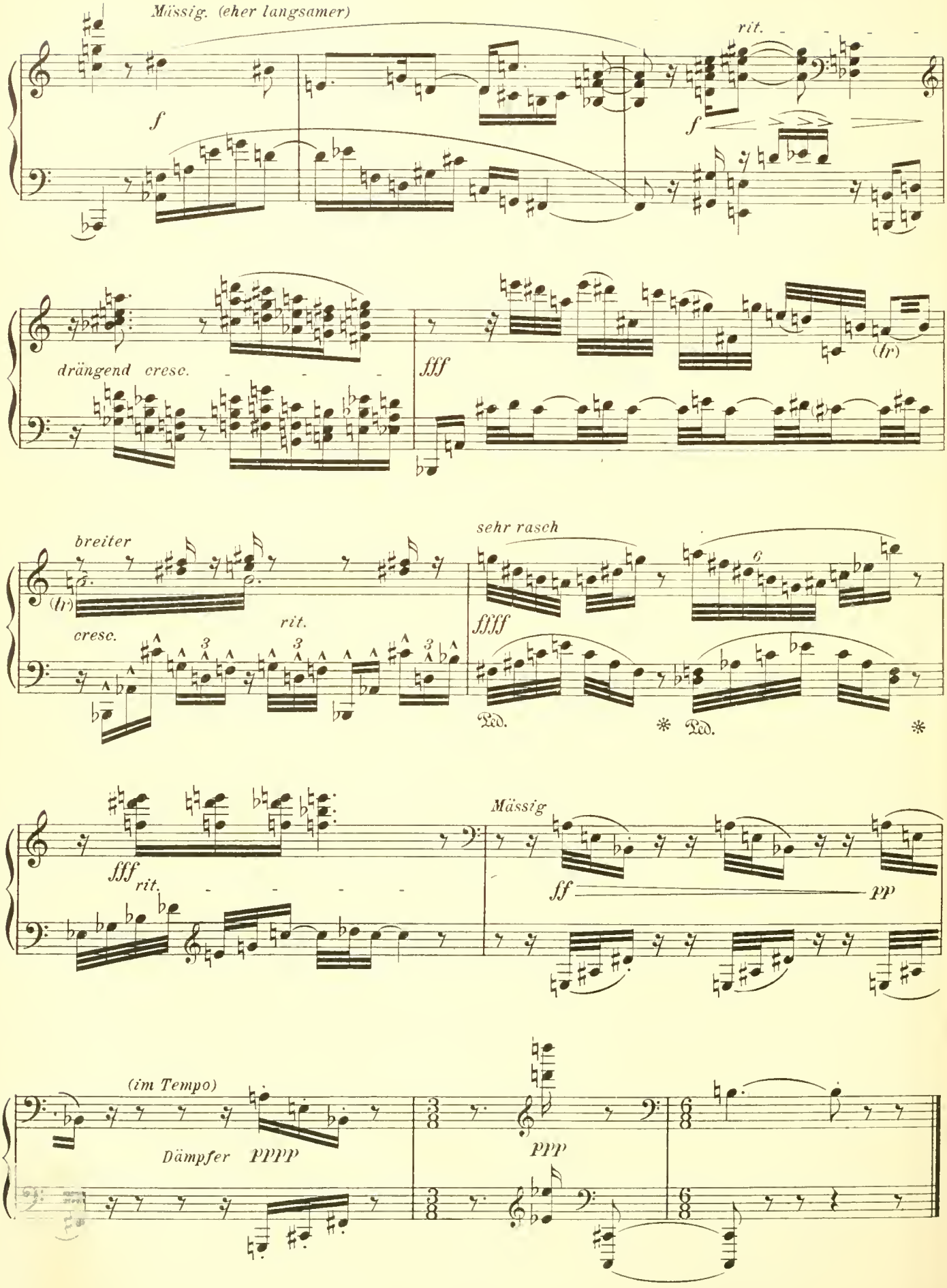

etwas langsamer
sehr zart
p
(pp)
etwas rascher
mf
heftig
ff
ff
fff
mit Dämpfer
pp
Ped.
etwas langsamer
r.H.
pppp
pp
l.H.
pppp
rit.
Dämpfer
ppp
Breit
l.H.
ff
3
rit.
rascher
beschleunigt
ff
fff
Mässig
ppp
Dämpfer
ppp
3
rit.
l.H.

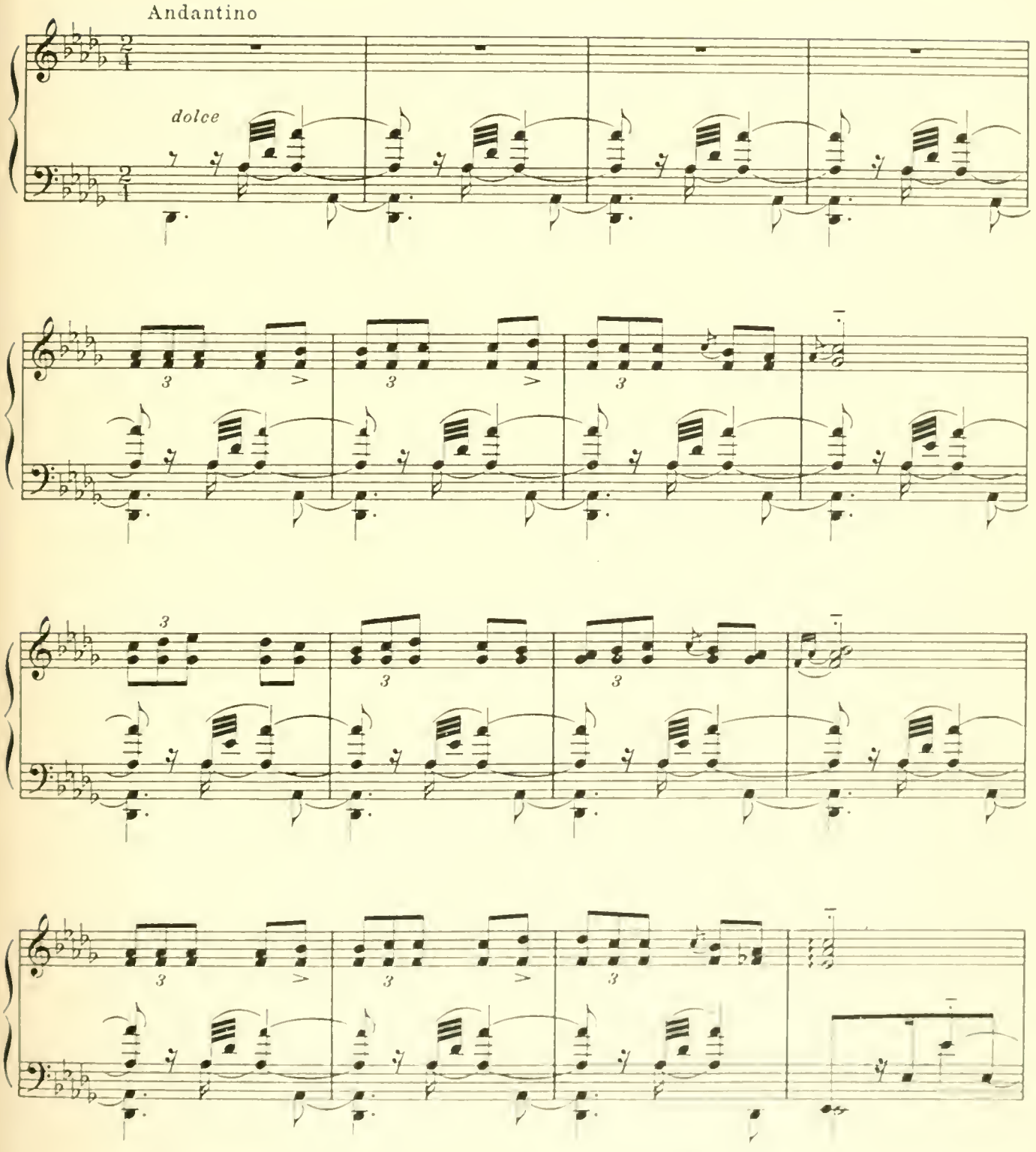

Mässig. (eher langsamer)
f
rit.
f
drängend cresc.
fff
(fr)
breiter
(fr)
cresc.
rit.
sehr rasch
ffff
Ped.
Ped.
fff
rit.
Mässig
ff
pp
(im Tempo)
Dämpfer pppp
ppp

SECTION TWELVE

THE MODERN FRENCH SCHOOL

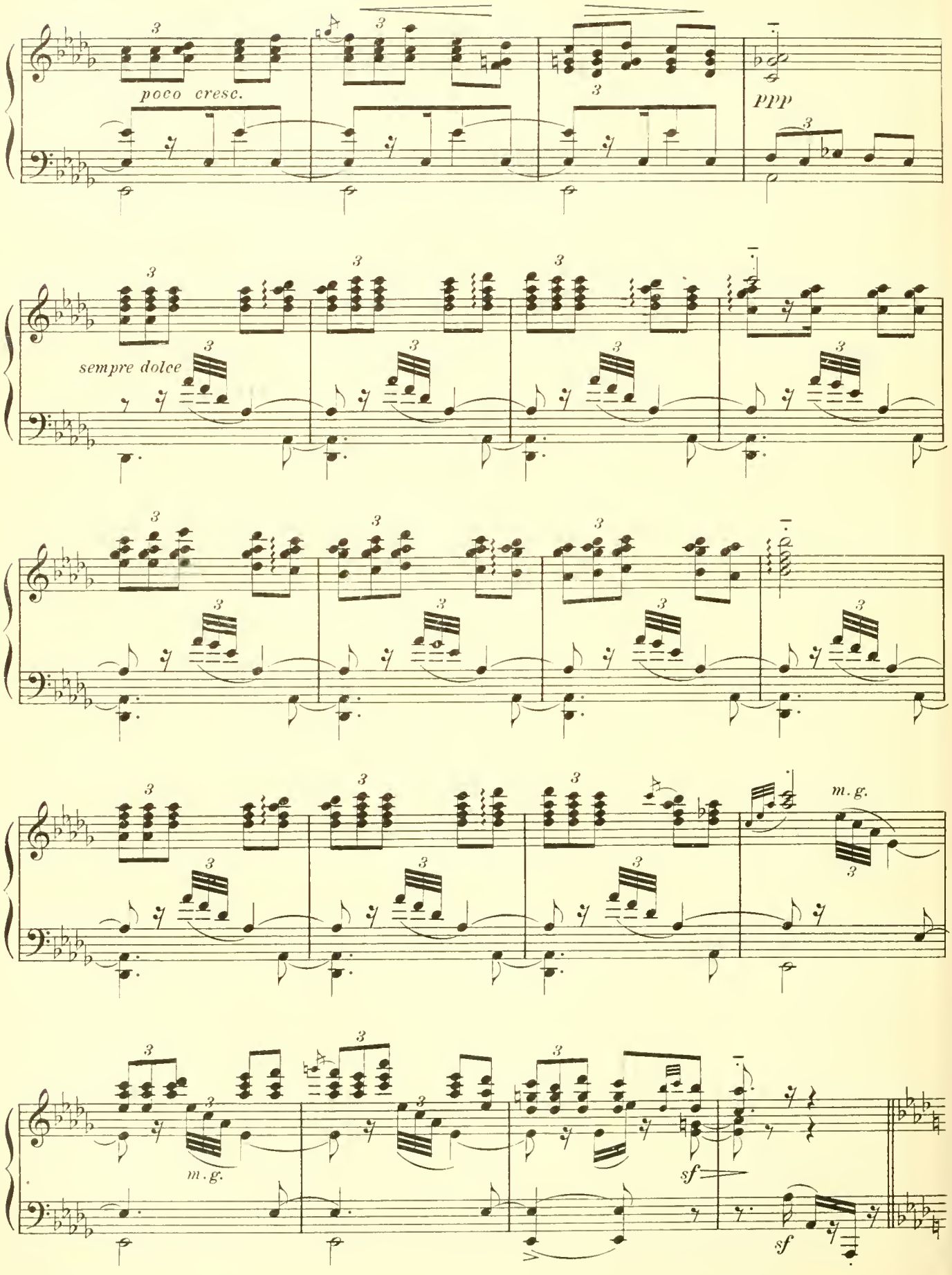
Emmanuel Chabrier (1841-1894)

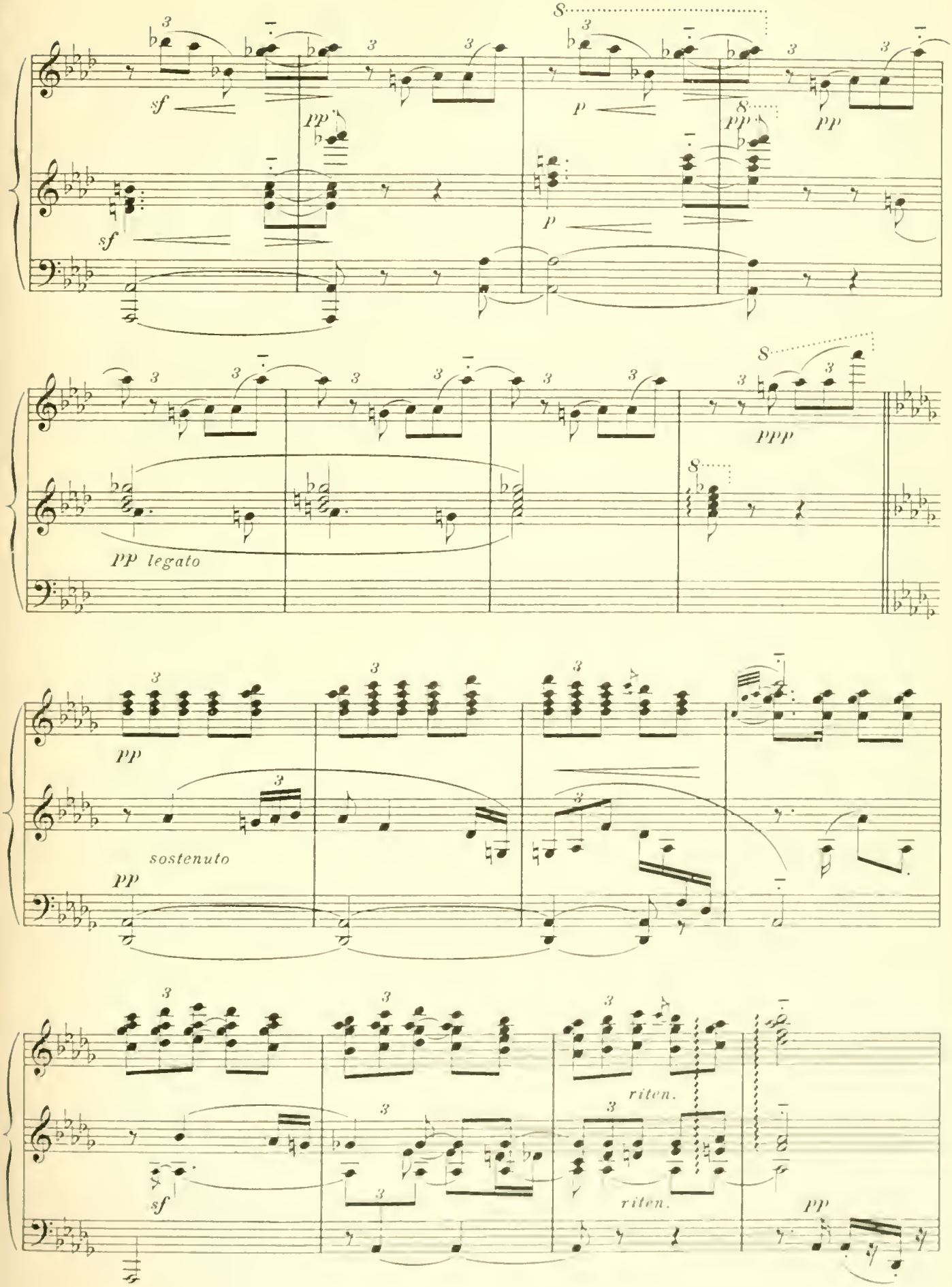
Habanera*

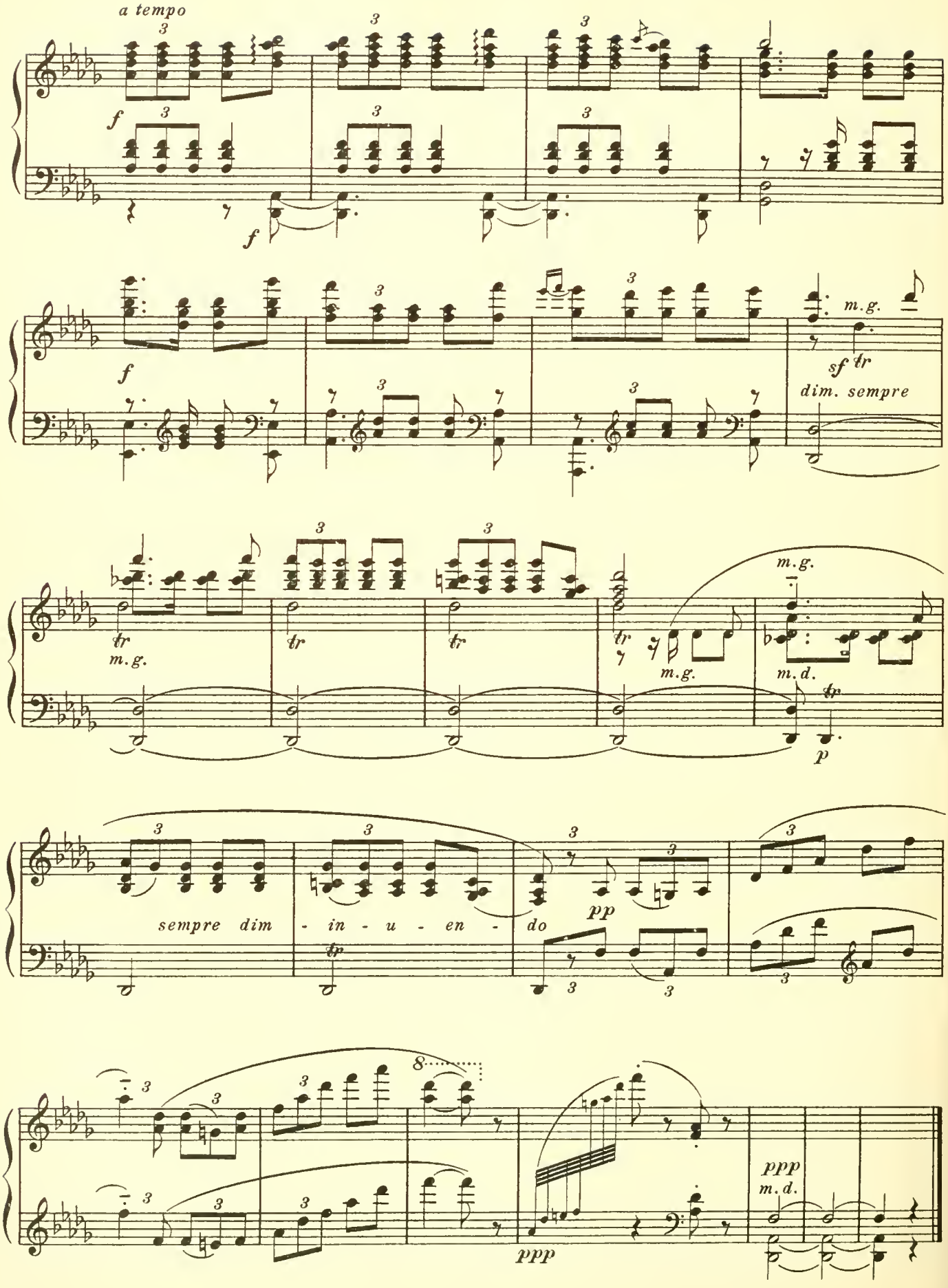


* Forty measures from the middle of this work have been omitted.

Courtesy of Enoch & Cie, Paris

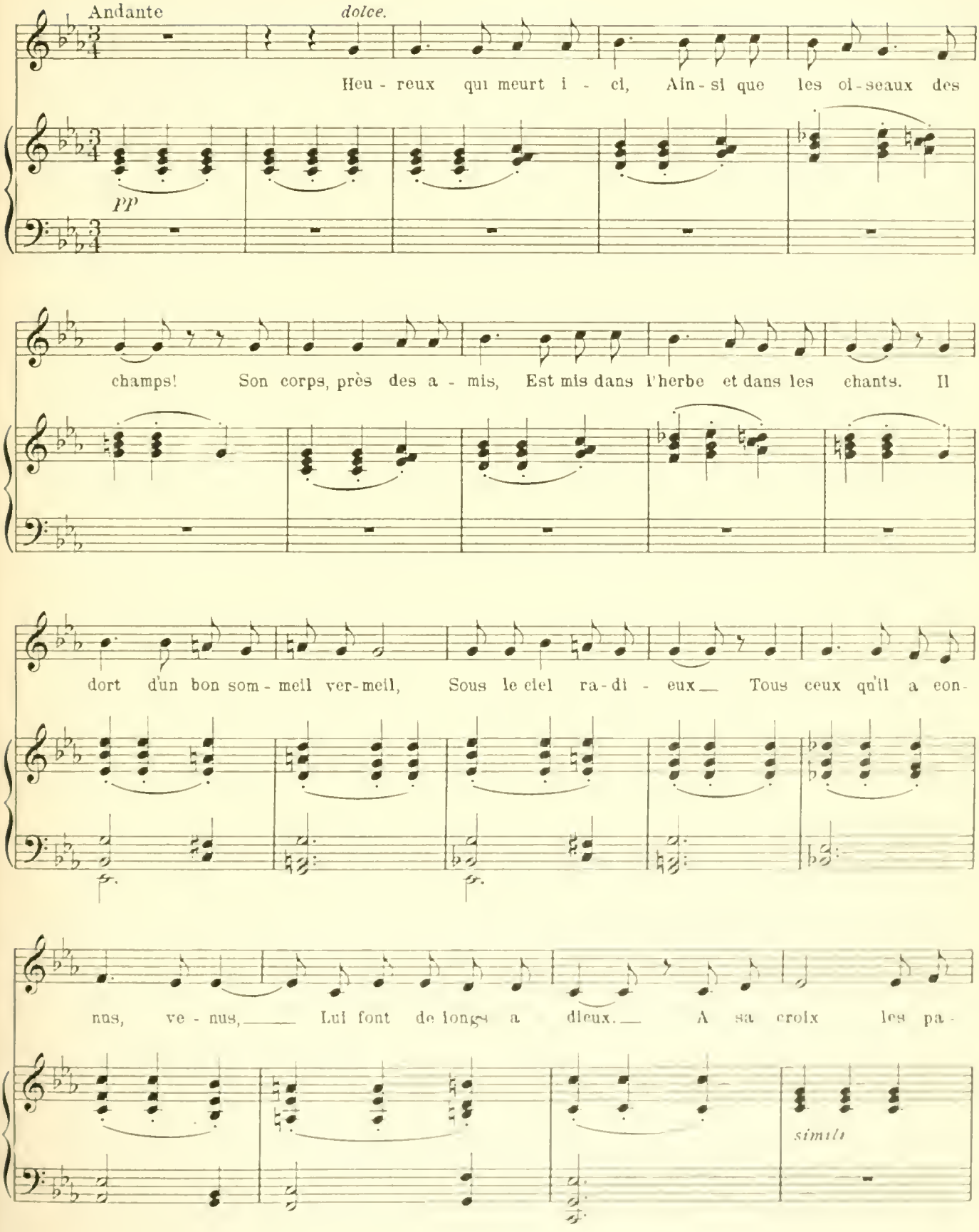

poco cresc.
ppp
sempre dolce
m.g.
m.g.
sf
sf


sf
pp
p
pp
pp
sf
p
pp legato
ppp
pp
sostenuto
pp
sf
riten.
riten.
pp

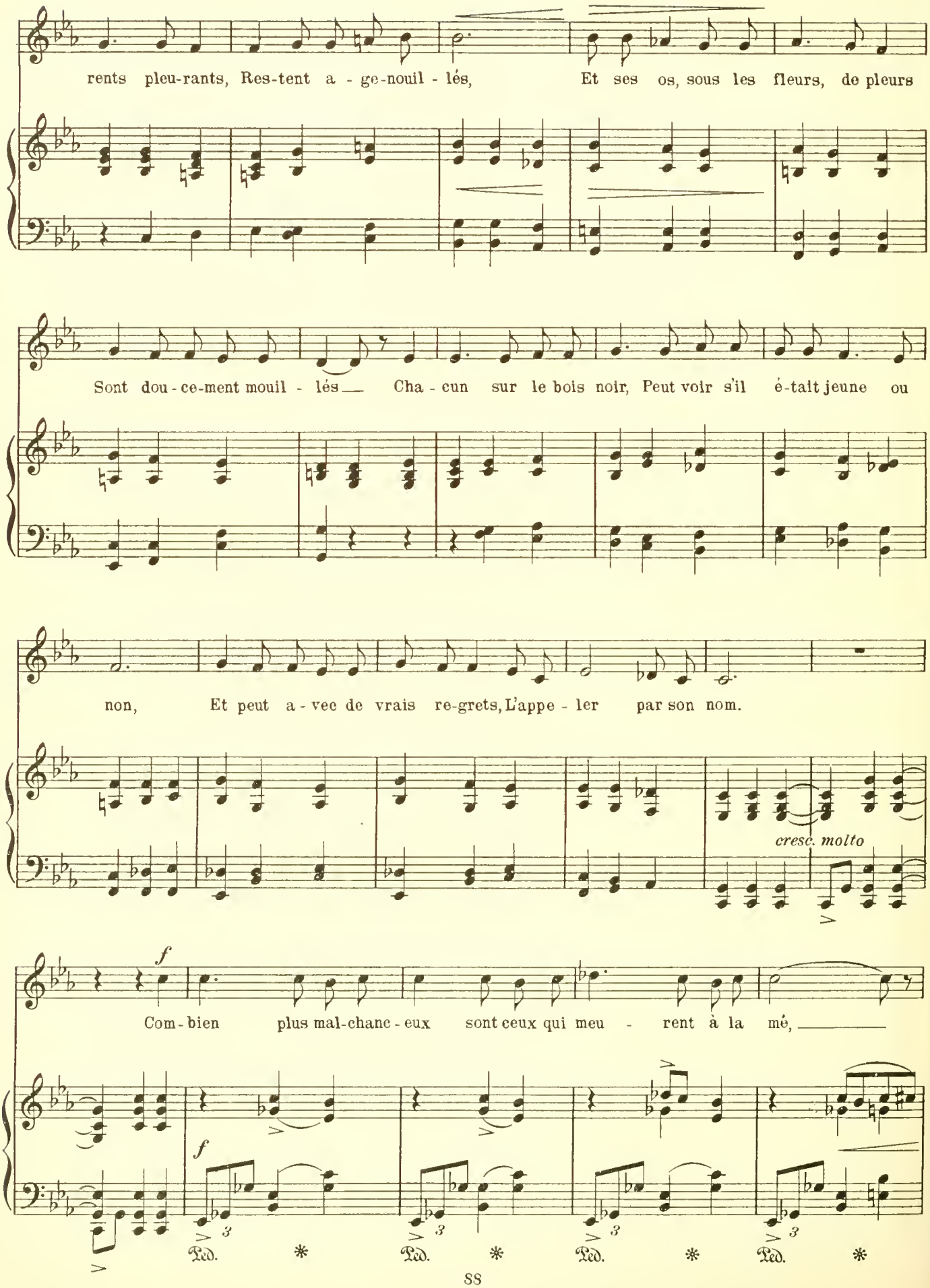

a tempo
f
f
f
m.g.
sf tr
dim. sempre
tr
m.g.
tr
tr
tr
m.g.
m.g.
m.d.
tr
p
sempre dim - in - u - en - do
tr
pp
8
ppp
ppp
m.d.

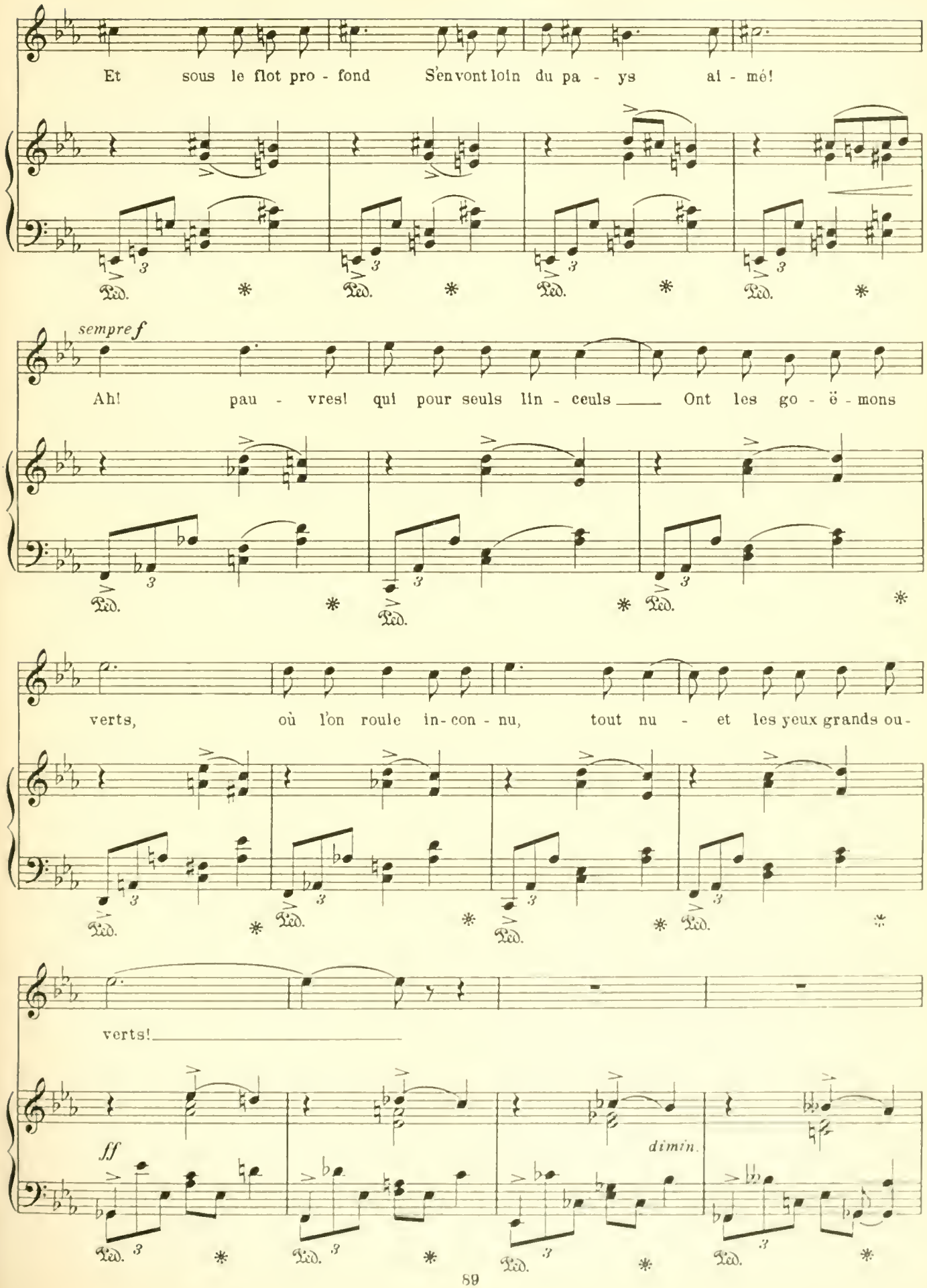
Gabriel Fauré (born 1845)

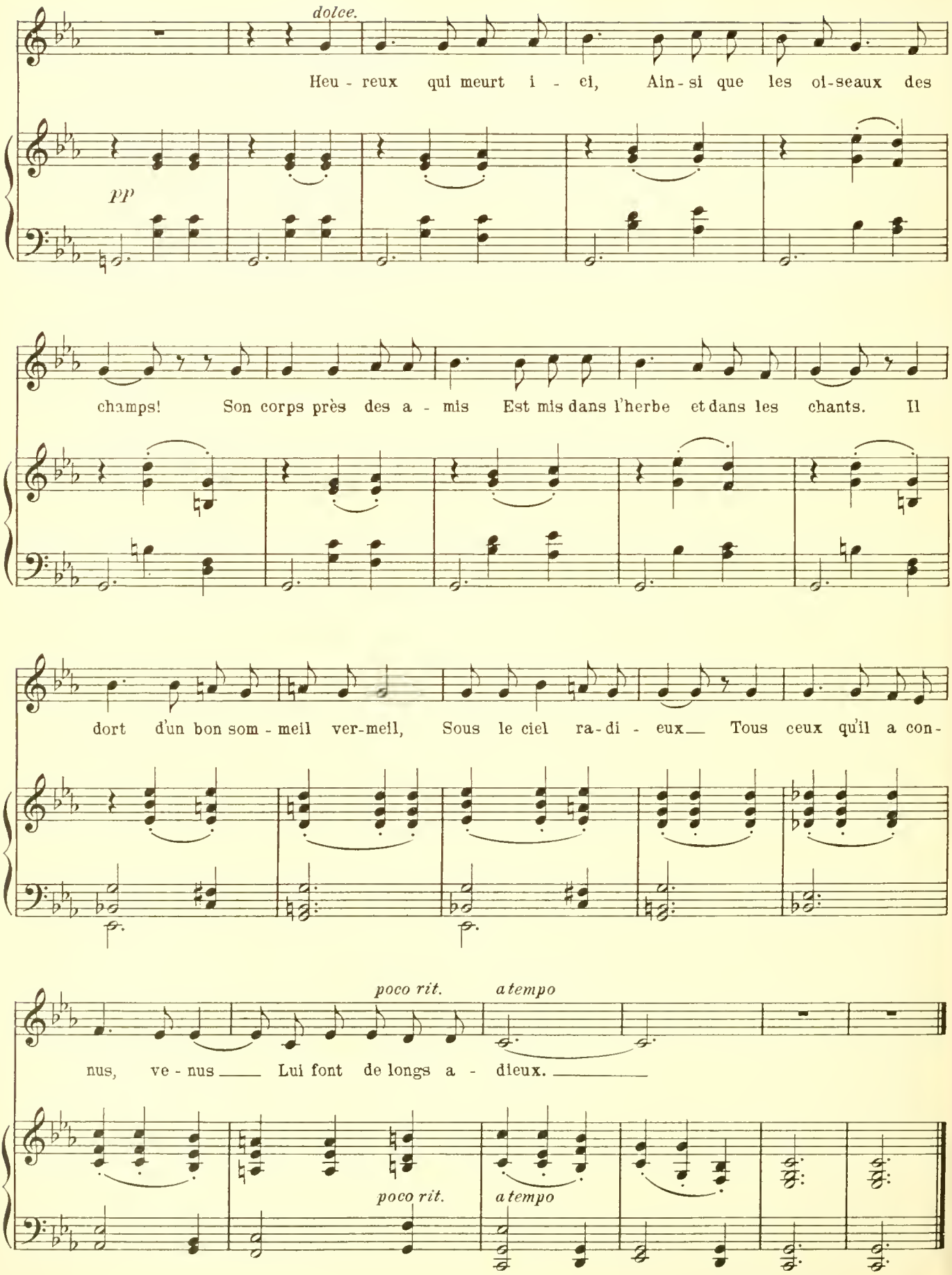
Au cimetière



Courtesy of J. Hamelle, Paris

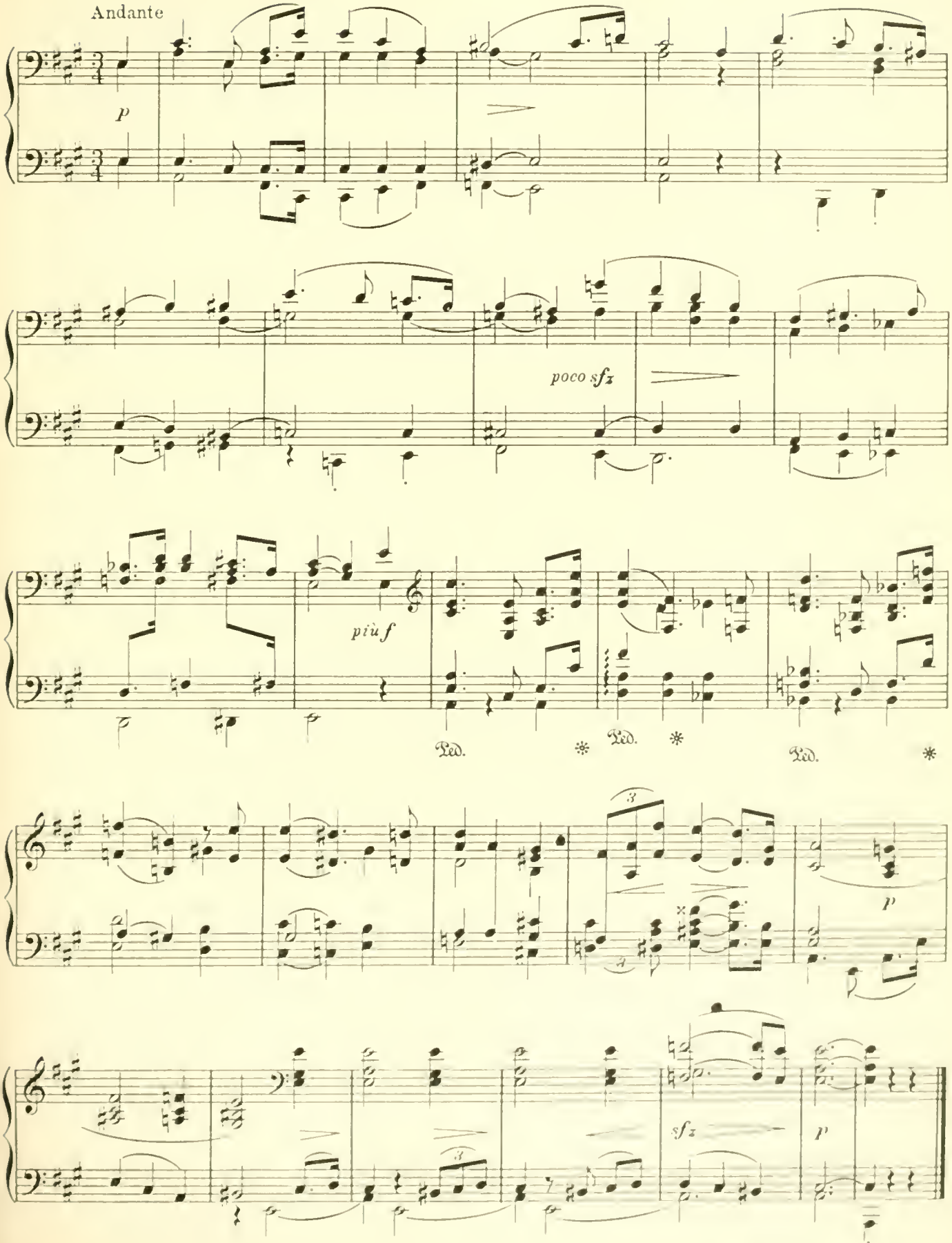

rents pleu-rants, Res-tent a - ge-nouil - lés, Et ses os, sous les fleurs, de pleurs
Sont dou-ce-ment mouil - lés Cha - cun sur le bois noir, Peut voir s'il é-tait jeune ou
non, Et peut a - vec de vrais re-grets, L'appe - ler par son nom.
cresc. molto
f
Com - bien plus mal-chanc - eux sont ceux qui meu - rent à la mé,
f
Ped. * Ped. * Ped. * Ped. *


Et sous le flot pro - fond S'en vont loin du pa - ys ai - mé!
sempre f
Ah! pau - vres! qui pour seuls lin - ceuls Ont les go - ë - mons
verts, où l'on roule in-con - nu, tout nu - et les yeux grands ou-
verts!
ff
dimin.


dolce.
Heu - reux qui meurt i - ci, Ain - si que les oi - seaux des
pp
champs! Son corps près des a - mis Est mis dans l'herbe et dans les chants. Il
dort d'un bon som - meil ver - meil, Sous le ciel ra - di - eux Tous ceux qu'il a con -
poco rit.
a tempo
nus, ve - nus Lui font de longs a - dieux.
poco rit.
a tempo

Vincent d' Indy (born 1851)

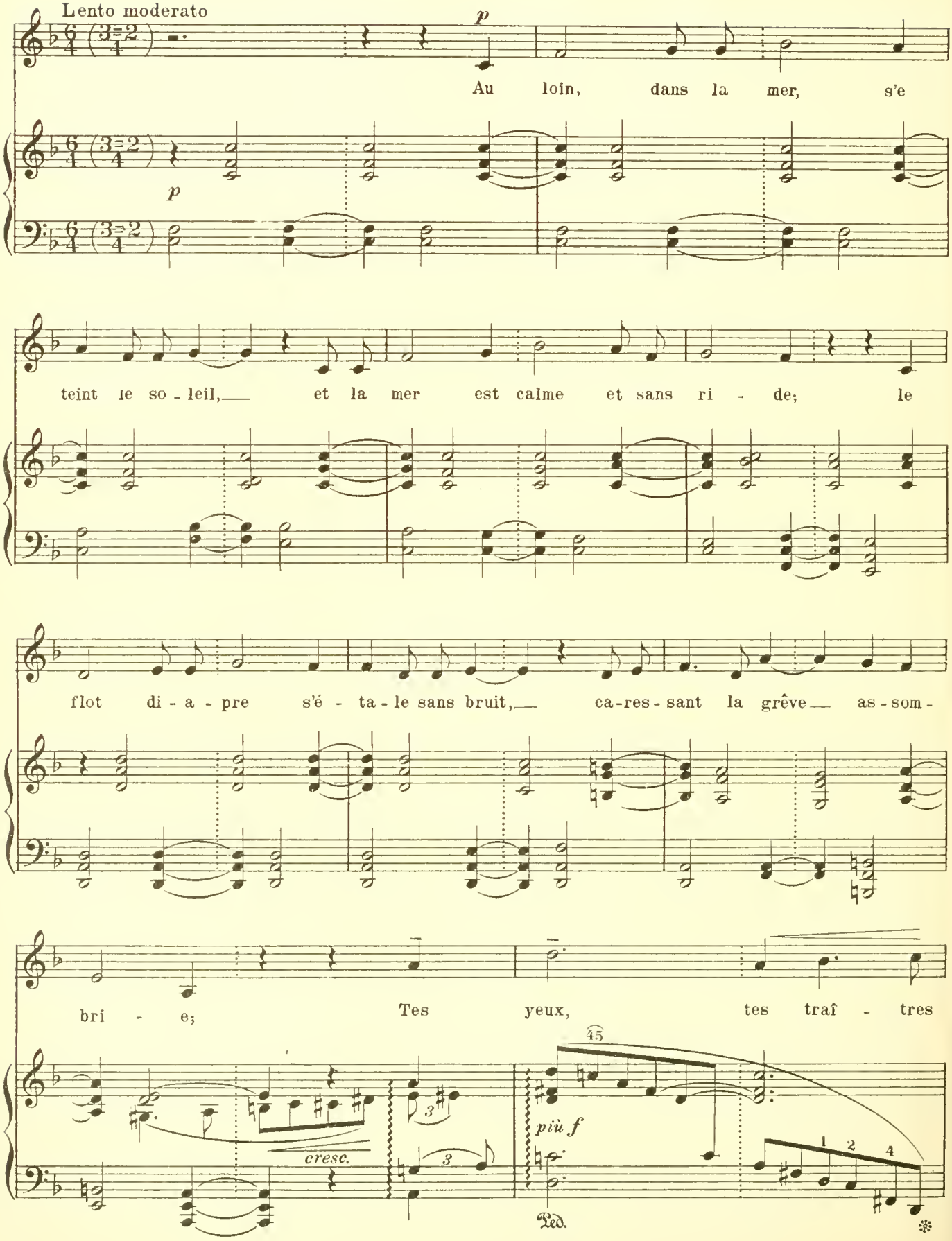
Choral grave

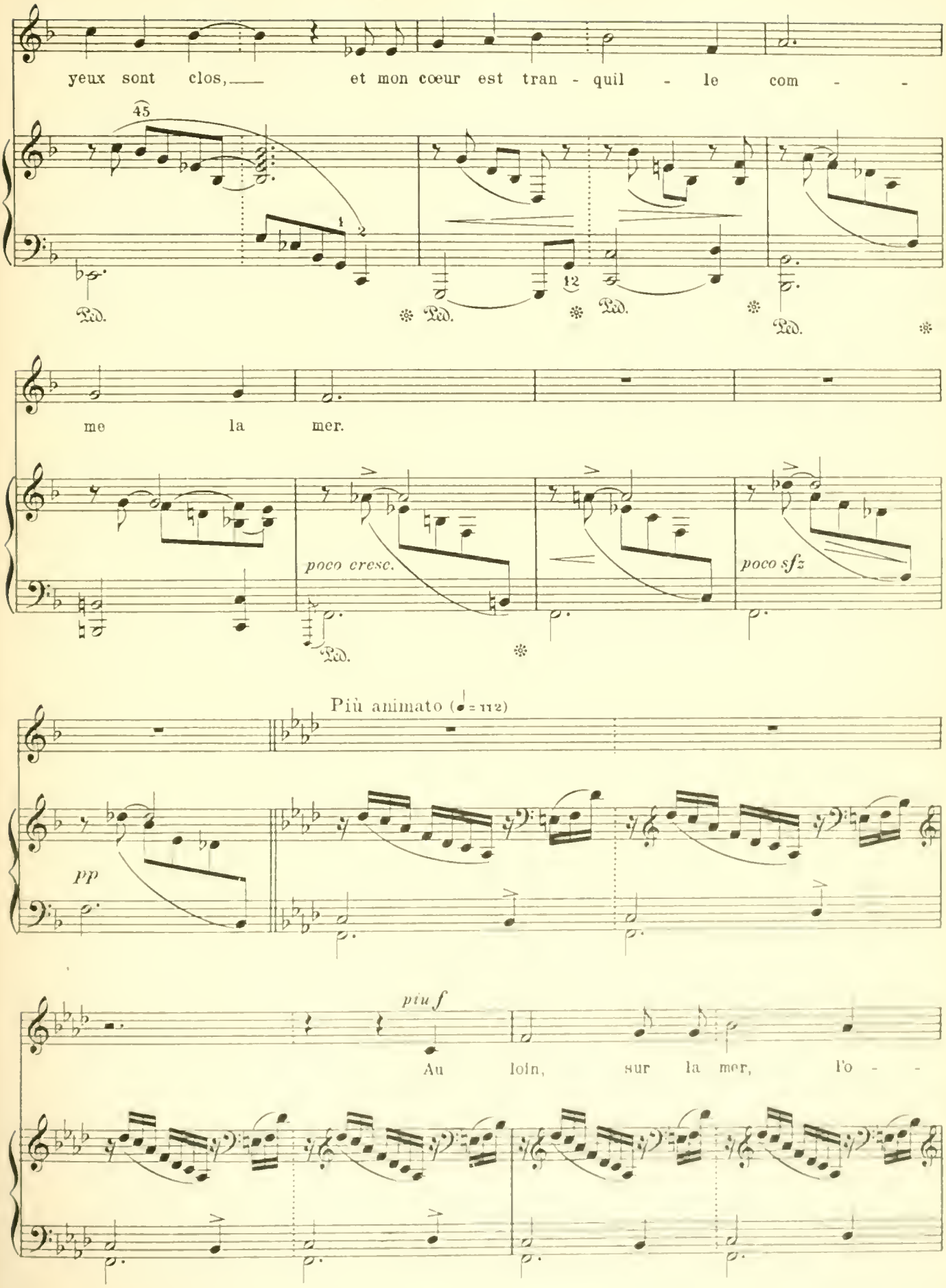


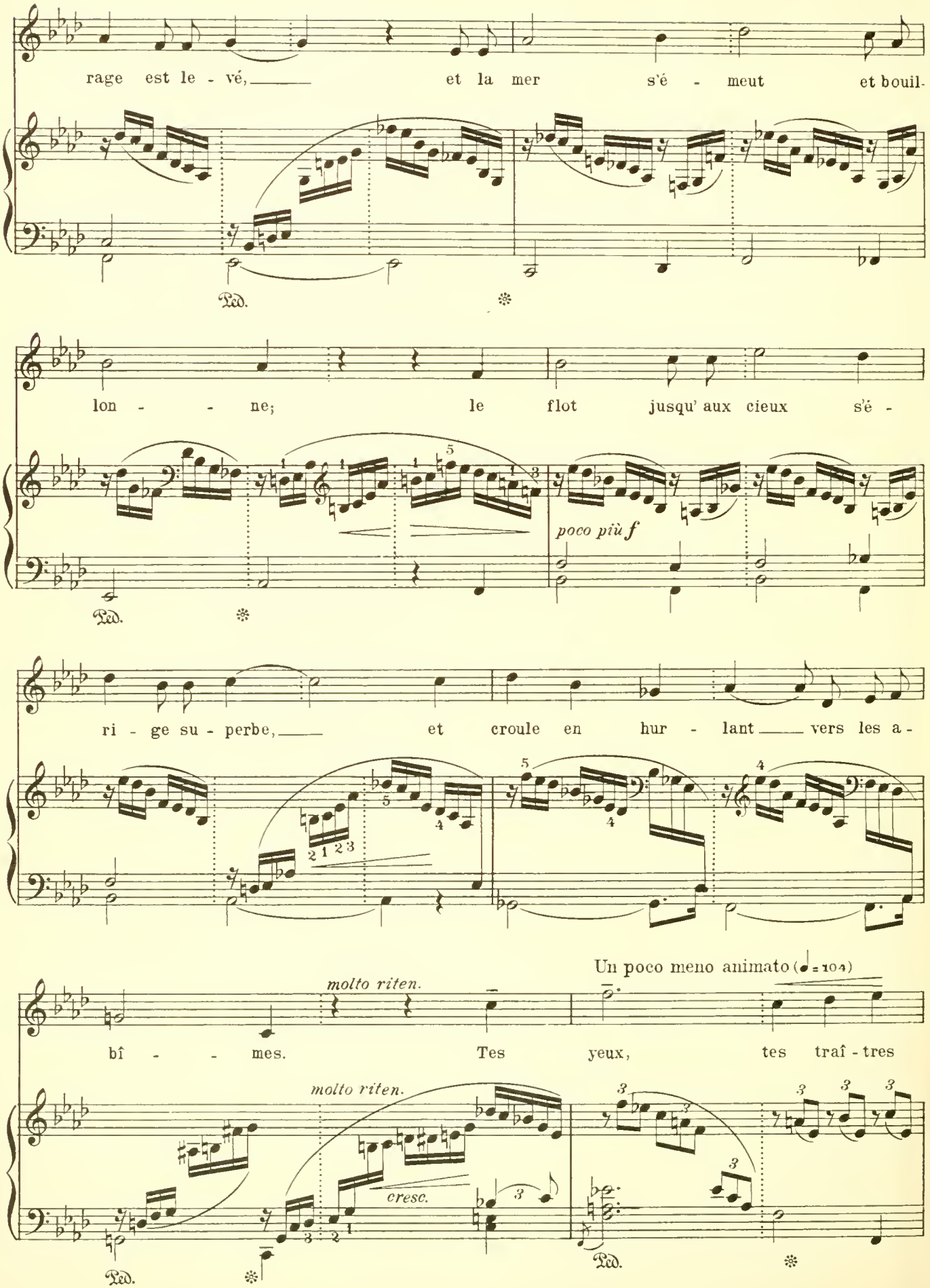
Courtesy of J. Hamelle, Paris

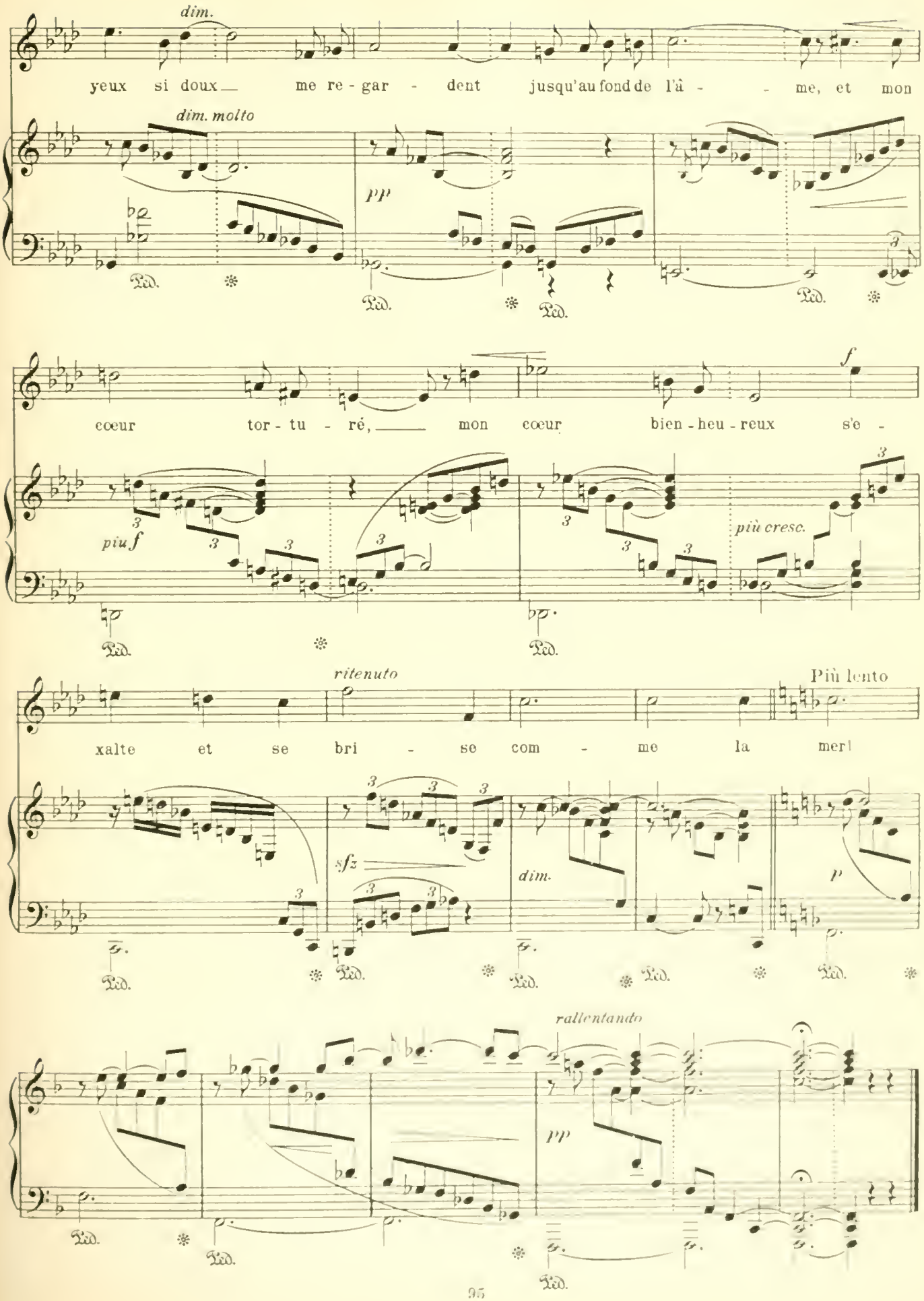
Vincent d'Indy (b.1851)

Lied Maritime




yeux sont clos, et mon cœur est tran - quil - le com - -
45
Ped.
me la mer.
poco cresc.
poco sfz
Più animato (♩= 112)
pp
piu f
Au loin, sur la mer, l'o - -

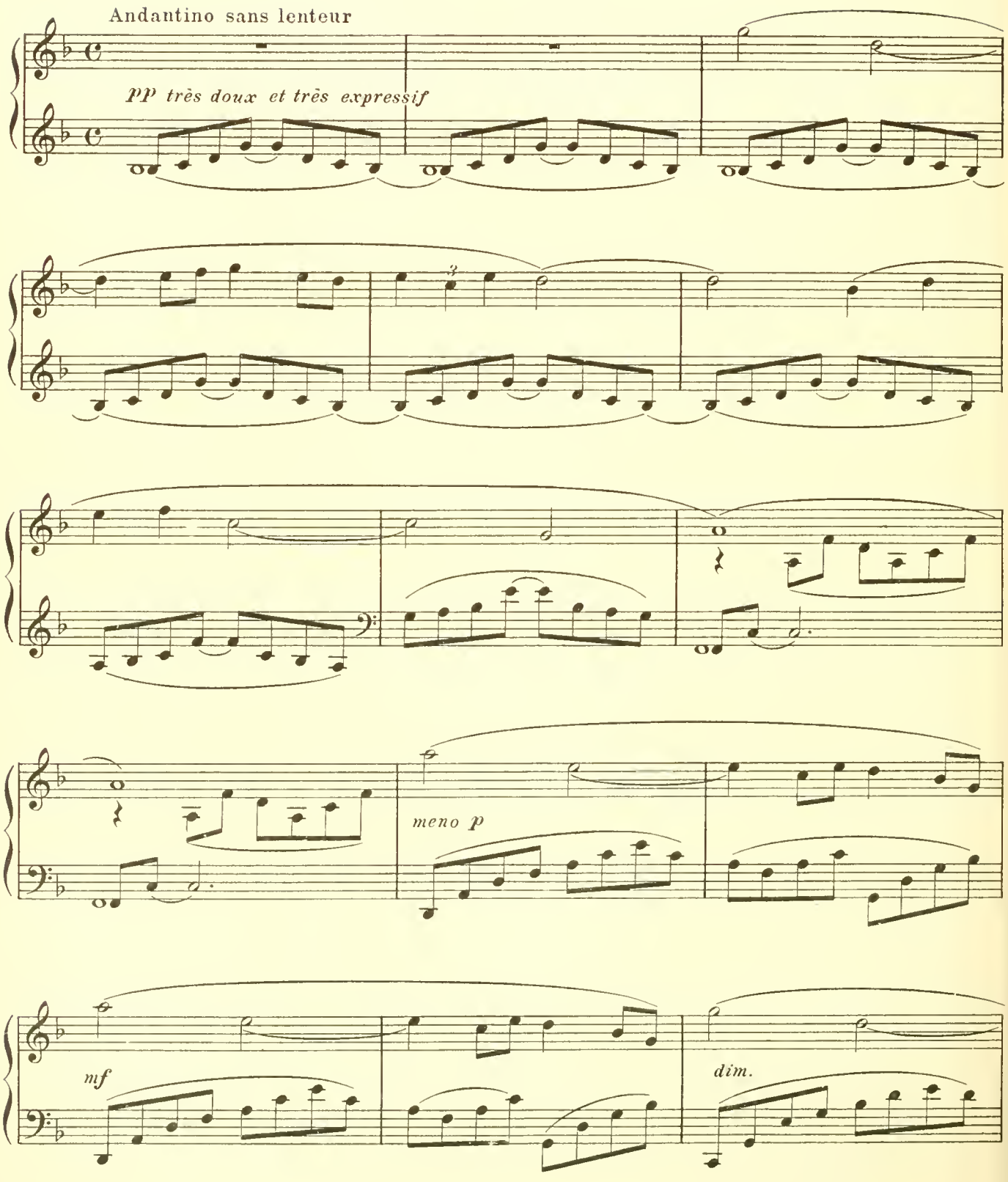

rage est le - vé, et la mer s'é - meut et bouil-
Ped.
lon - - ne; le flot jusqu' aux cieux s'é -
poco più f
Ped.
ri - ge su - perbe, et croule en hur - lant vers les a -
molto riten.
Un poco meno animato (♩= 104)
bî - - mes. Tes yeux, tes traî - tres
molto riten.
cresc.
Ped.
Ped.


dim.
yeux si doux me re - gar - dent jusqu'au fond de l'â - - me, et mon
dim. molto
pp
Ped.
cœur tor - tu - ré, mon cœur bien - heu - reux s'e -
f
piu f
più cresc.
ritenuto
Più lento
xalte et se bri - se com - me la mer!
sfz
dim.
p
rallentando
pp

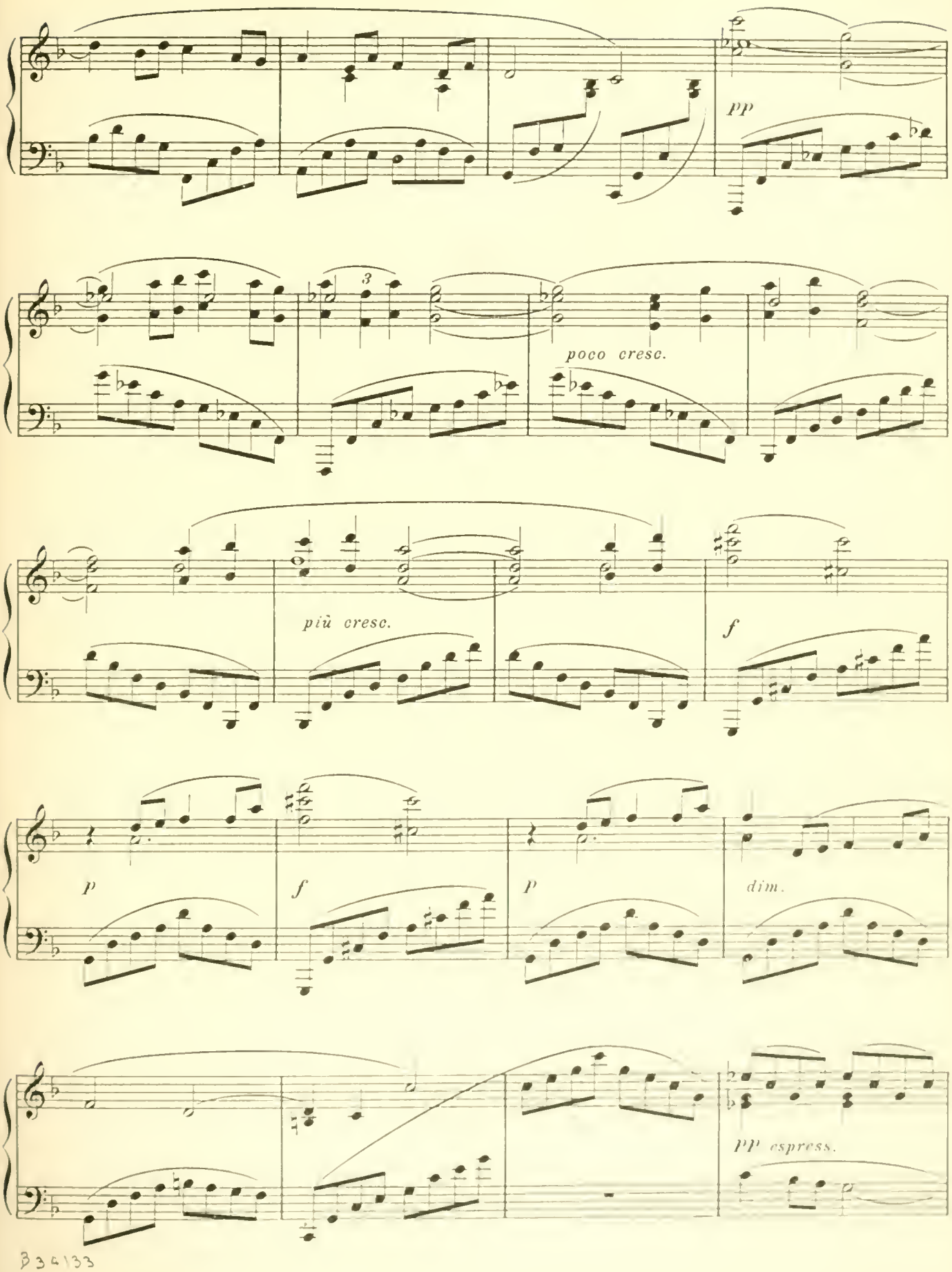
Claude Debussy (b. 1862)

Rêverie

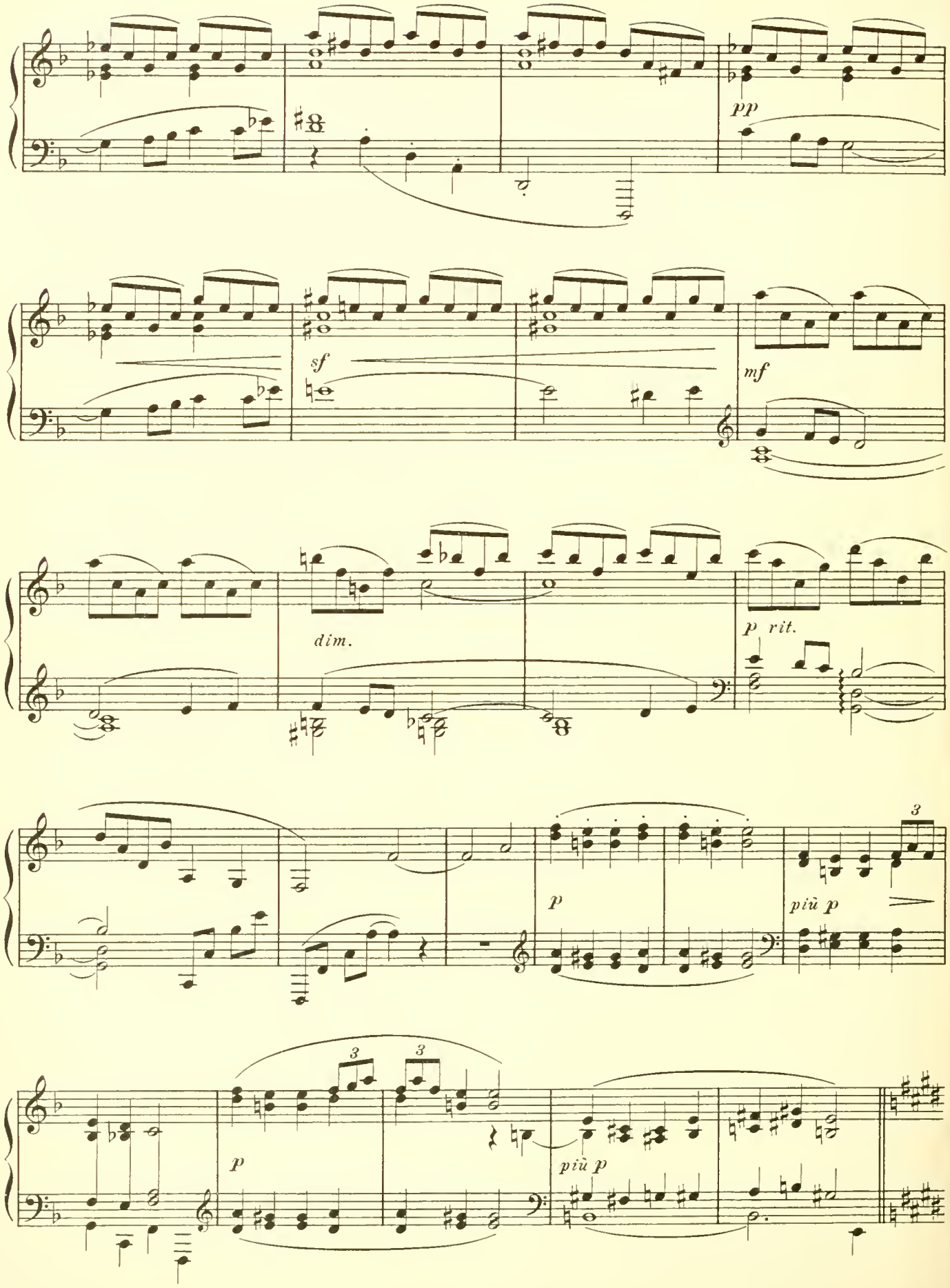
Pour le Piano

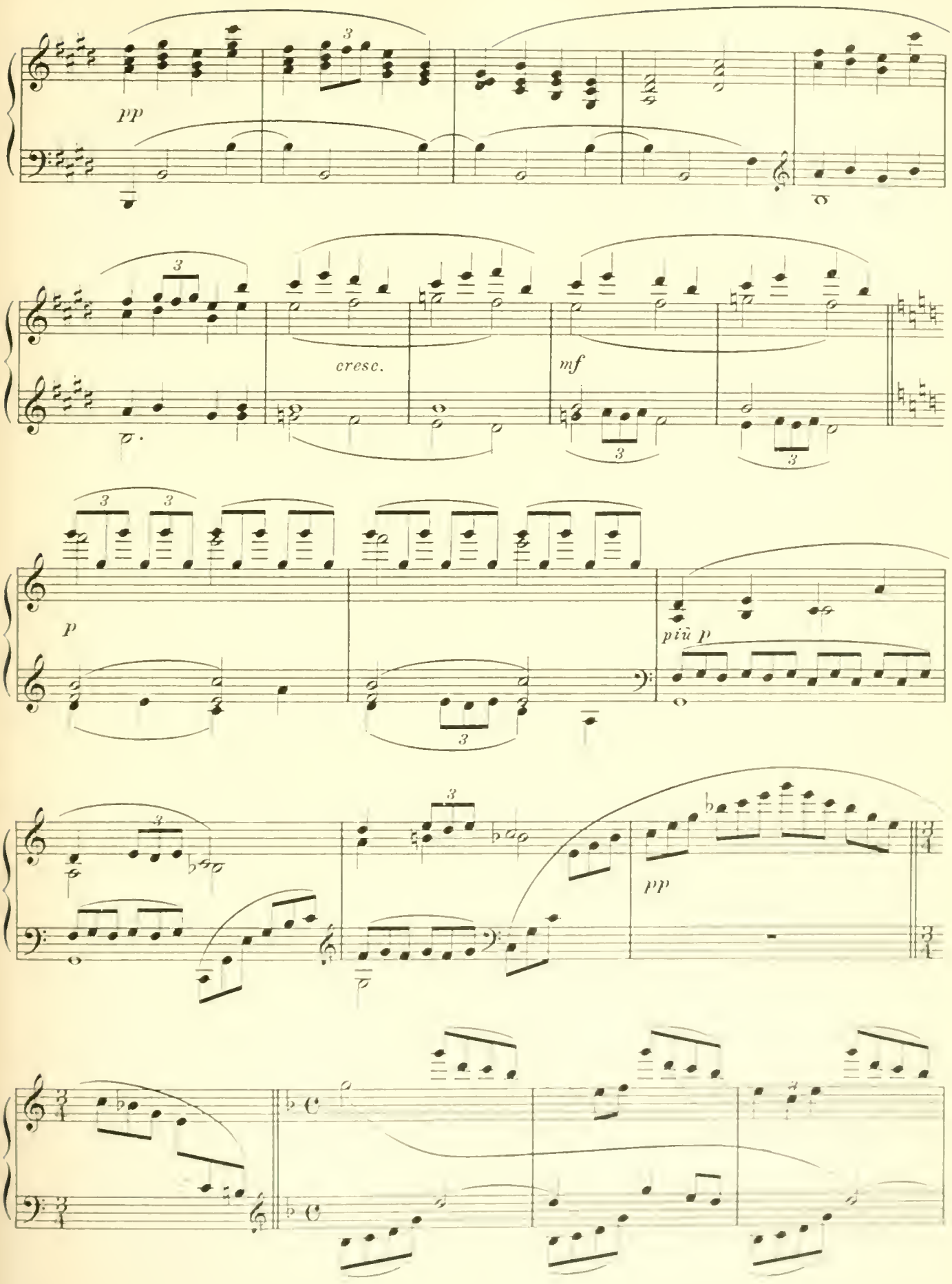


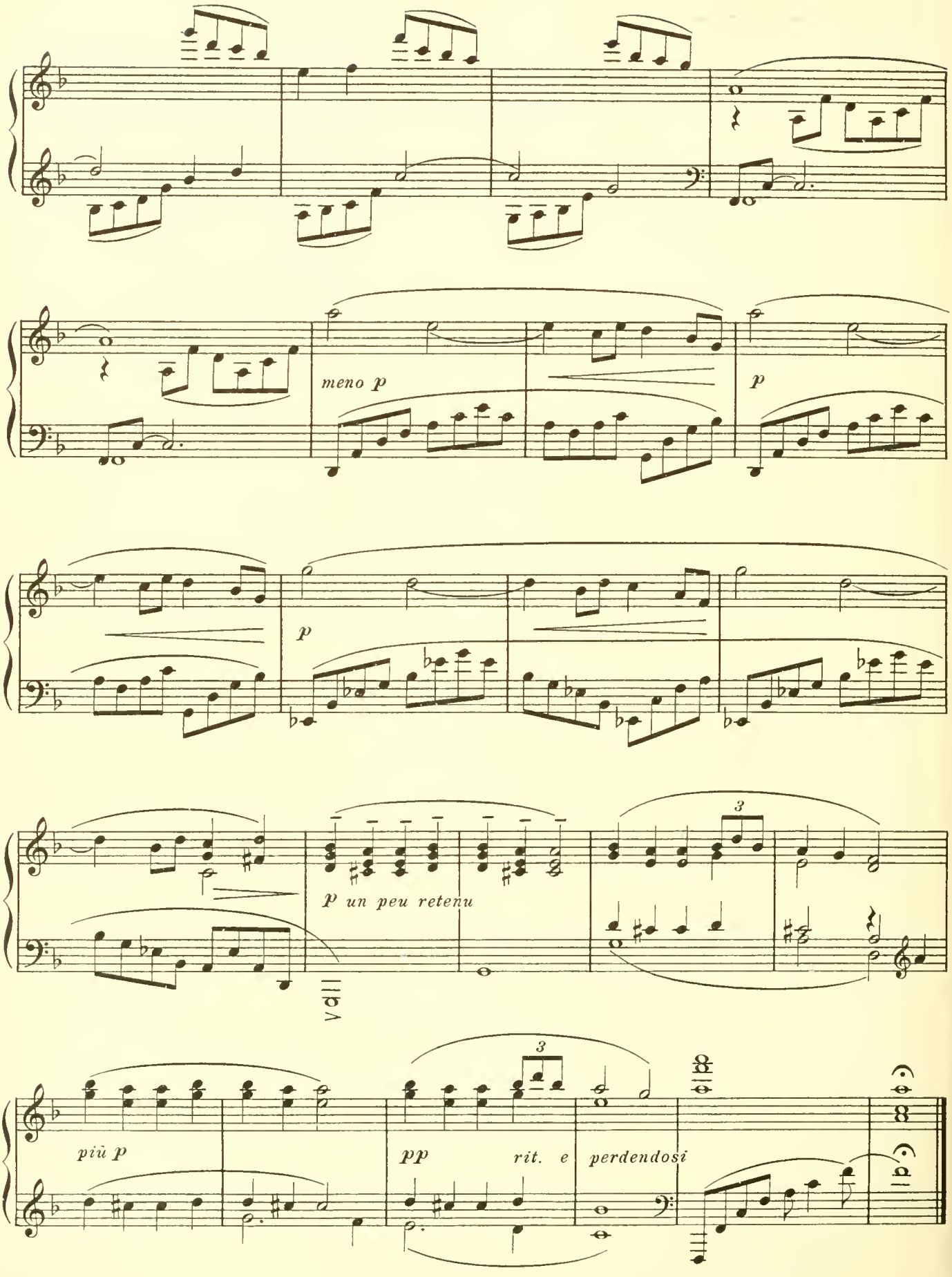
Courtesy of E. Fromont, Paris



B 34133

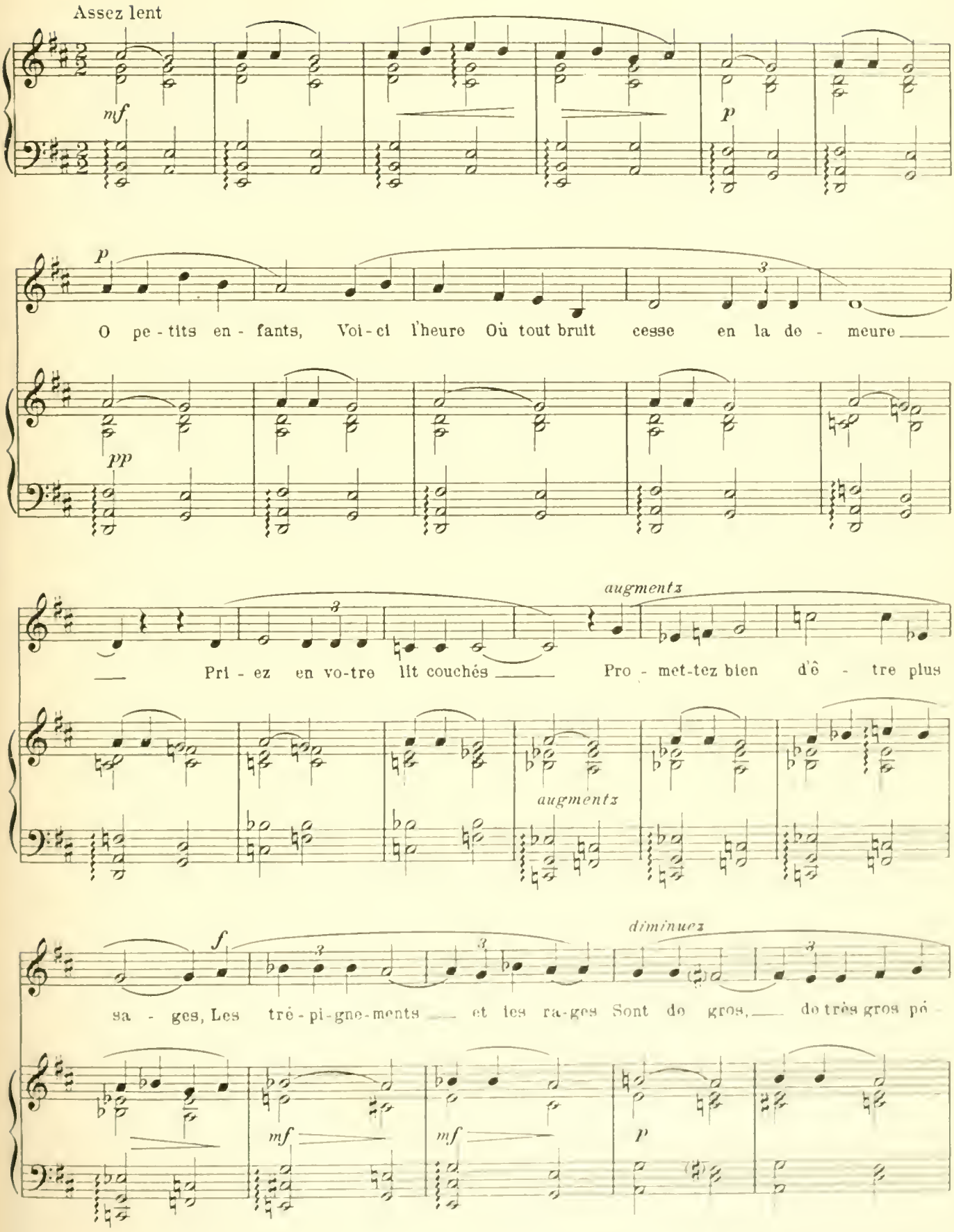

pp
sf
mf
dim.
p rit.
p
più p
3
3
3
p
più p


pp
cresc.
mf
p
più p
pp

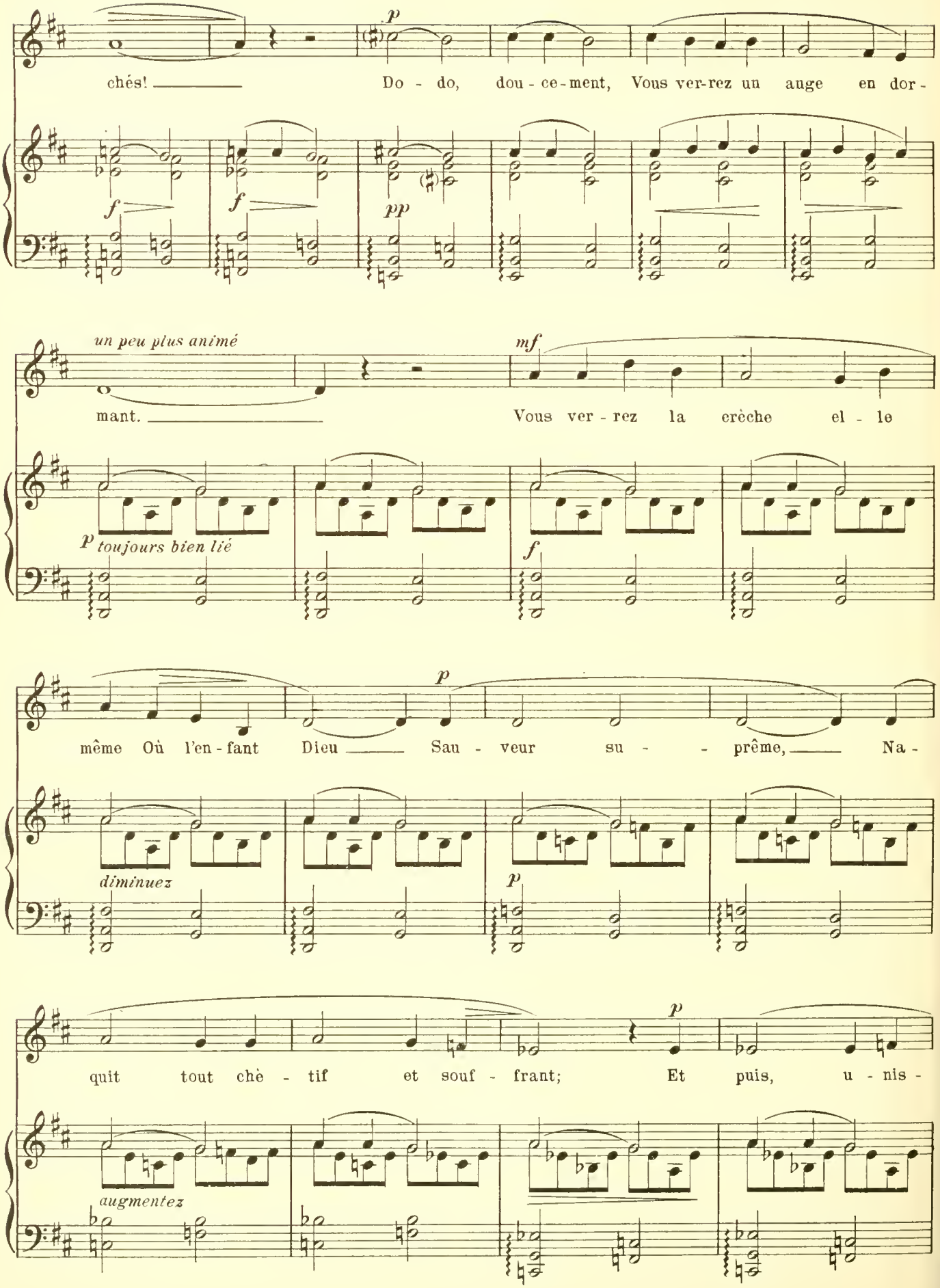

meno p
p
p
p un peu retenu
3
3
più p
pp
rit. e perdendosi

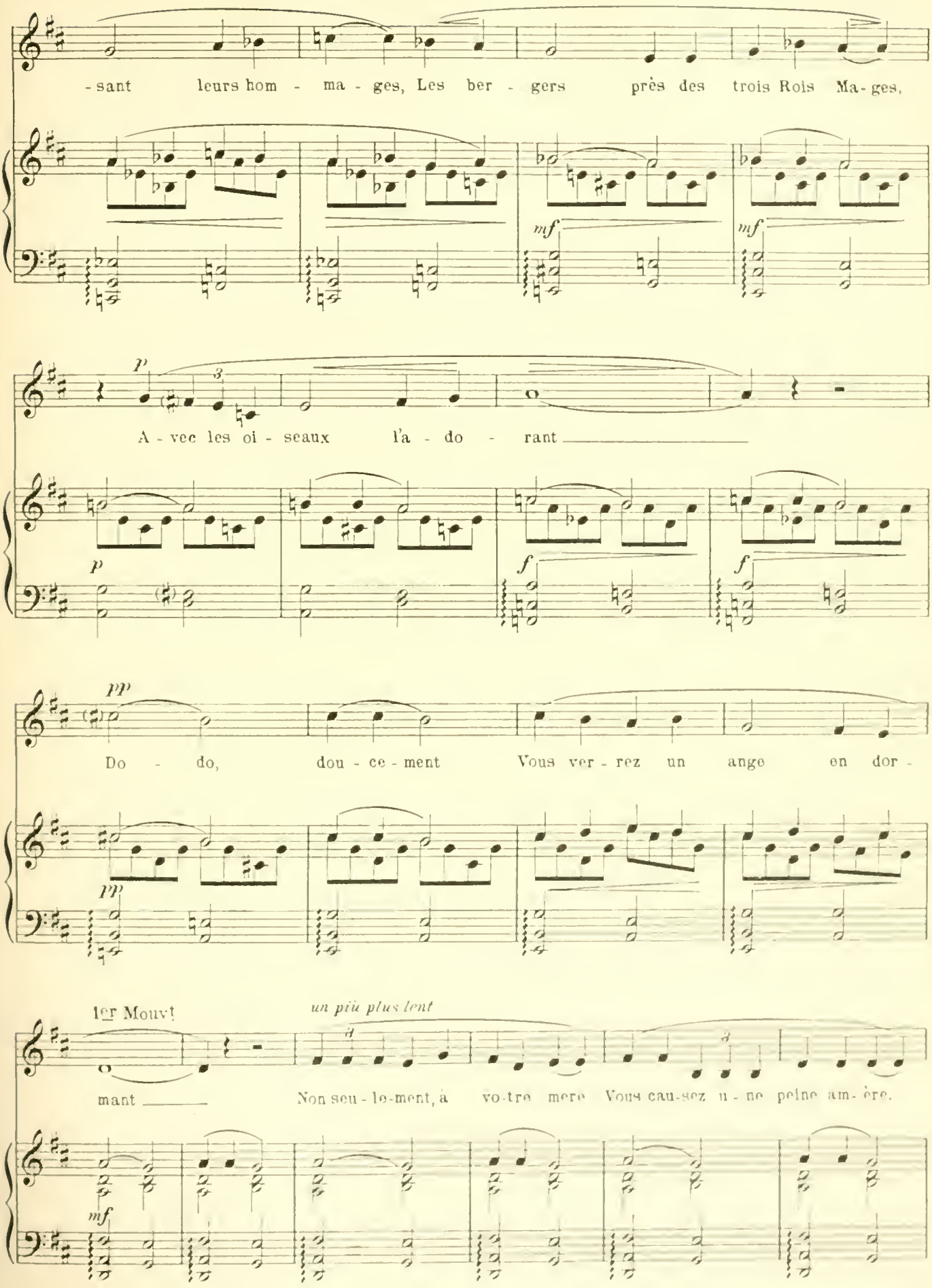
J. Guy Ropartz (b.1864)

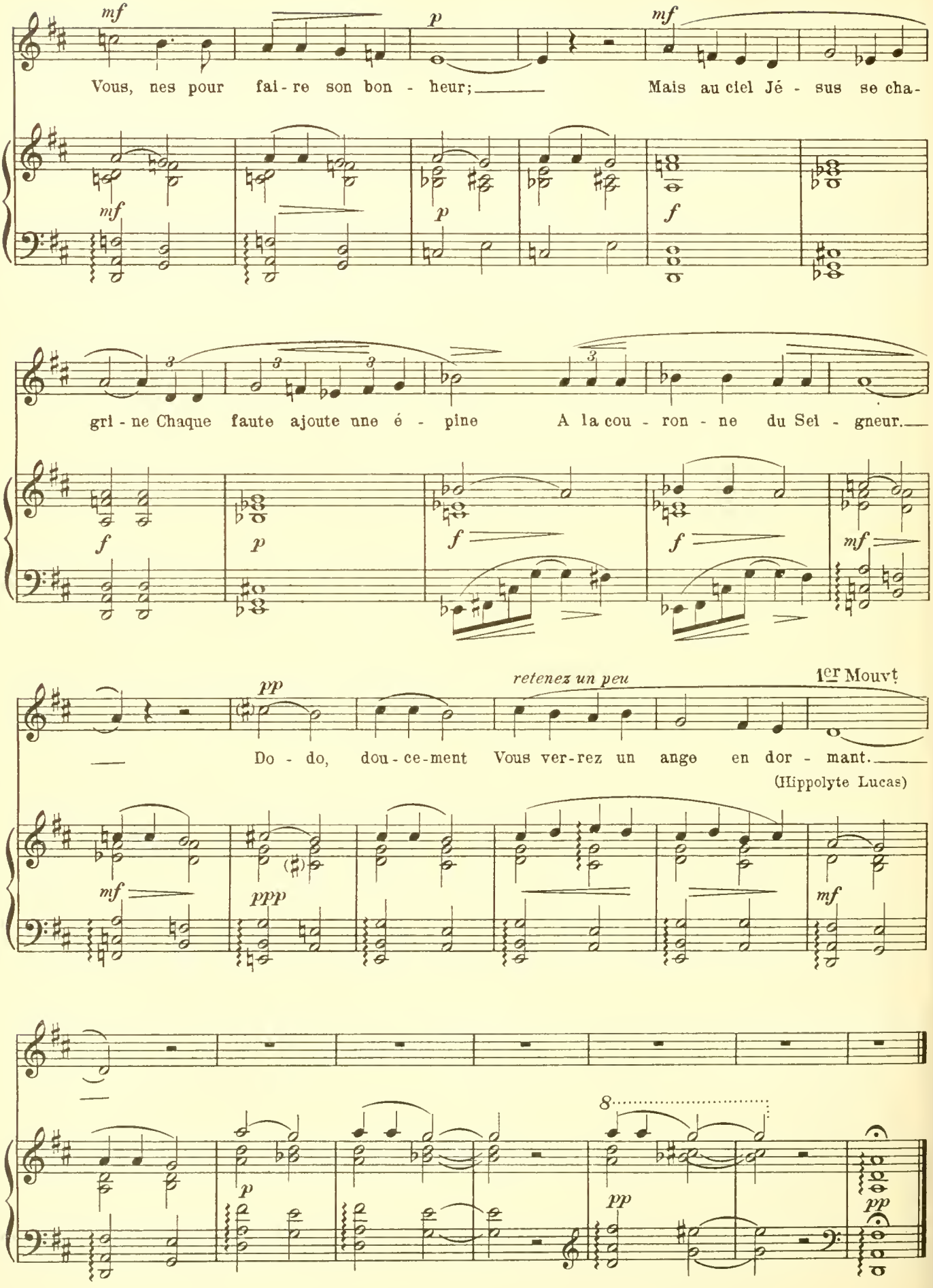
Berceuse



Courtesy of E. Baudoux & Cie., Paris

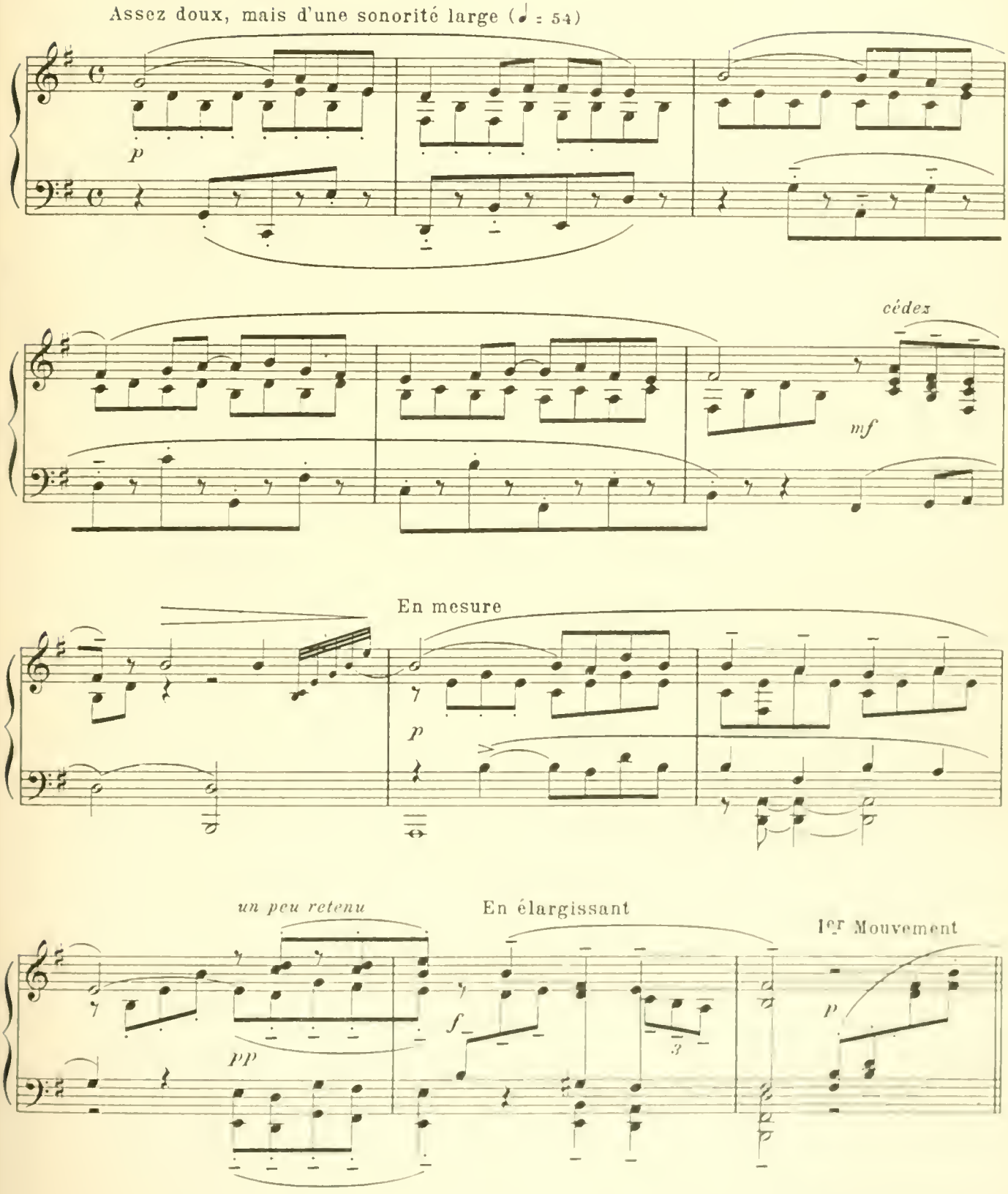

chés! Do - do, dou - ce - ment, Vous ver-rez un ange en dor -
p
f
f
pp
un peu plus animé
mant. Vous ver - rez la crèche el - le
mf
p toujours bien lié
f
même Où l'en - fant Dieu Sau - veur su - - prême, Na -
p
diminuez
p
quit tout chè - tif et souf - frant; Et puis, u - nis -
p
augmentez


-sant leurs hom - ma - ges, Les ber - gers près des trois Rois Ma-ges,
mf
mf
p
A - vec les oi - seaux l'a - do - rant
p
f
f
pp
Do - do, dou - ce - ment Vous ver - rez un ange en dor -
pp
1er Mouvt
un più plus lent
mant
Non seu - le-ment, à vo-tre mere Vous cau-sez u - ne peine am- ère.
mf

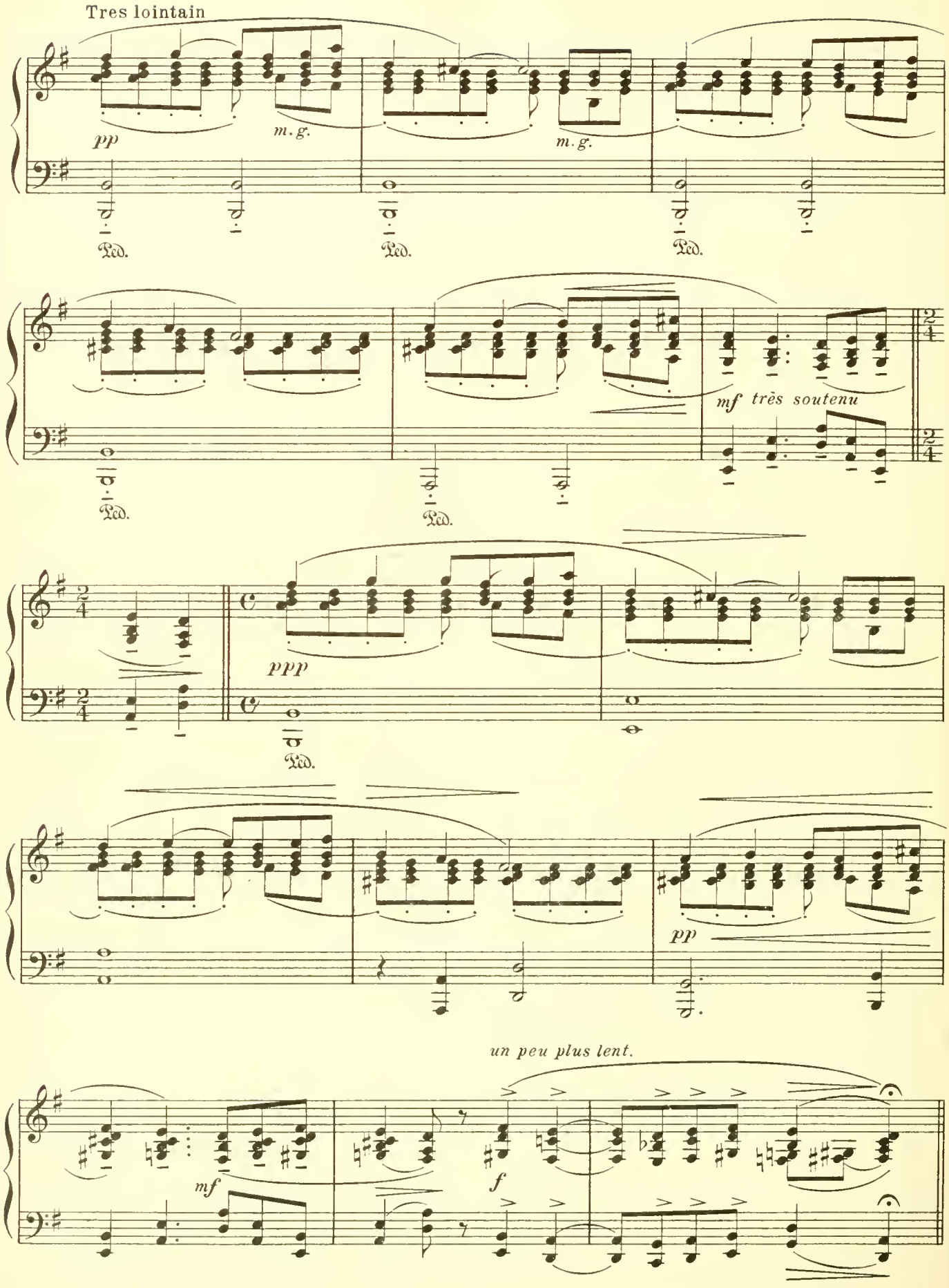

mf
Vous, nes pour fai - re son bon - heur;
p
mf
Mais au ciel Jé - sus se cha-
gri - ne Chaque faute ajoute une é - pine
A la cou - ron - ne du Sei - gneur.
pp
retenez un peu
1er Mouvt
Do - do, dou - ce-ment Vous ver-rez un ange en dor - mant.
(Hippolyte Lucas)
ppp
8

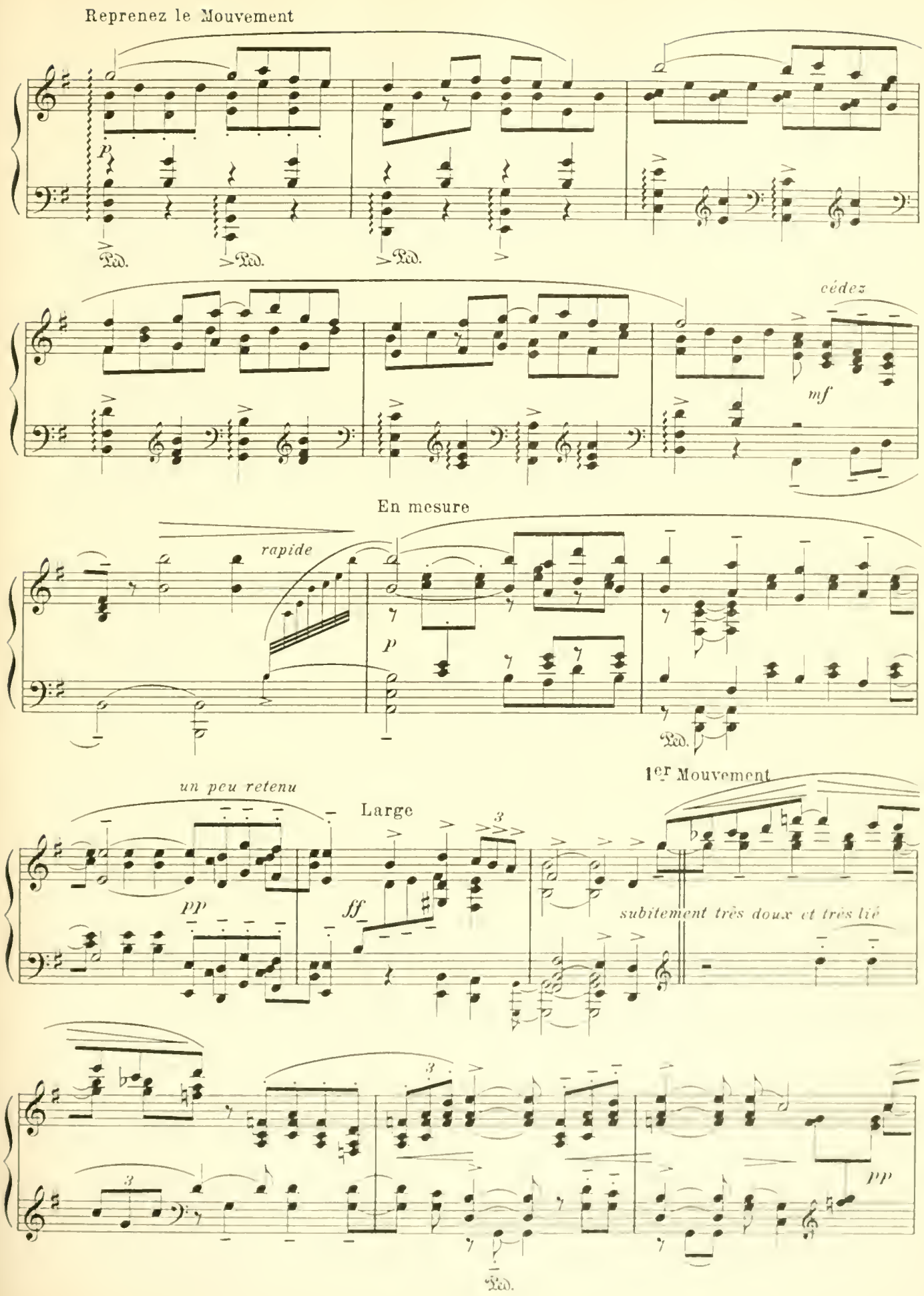
Maurice Ravel (b. 1875)

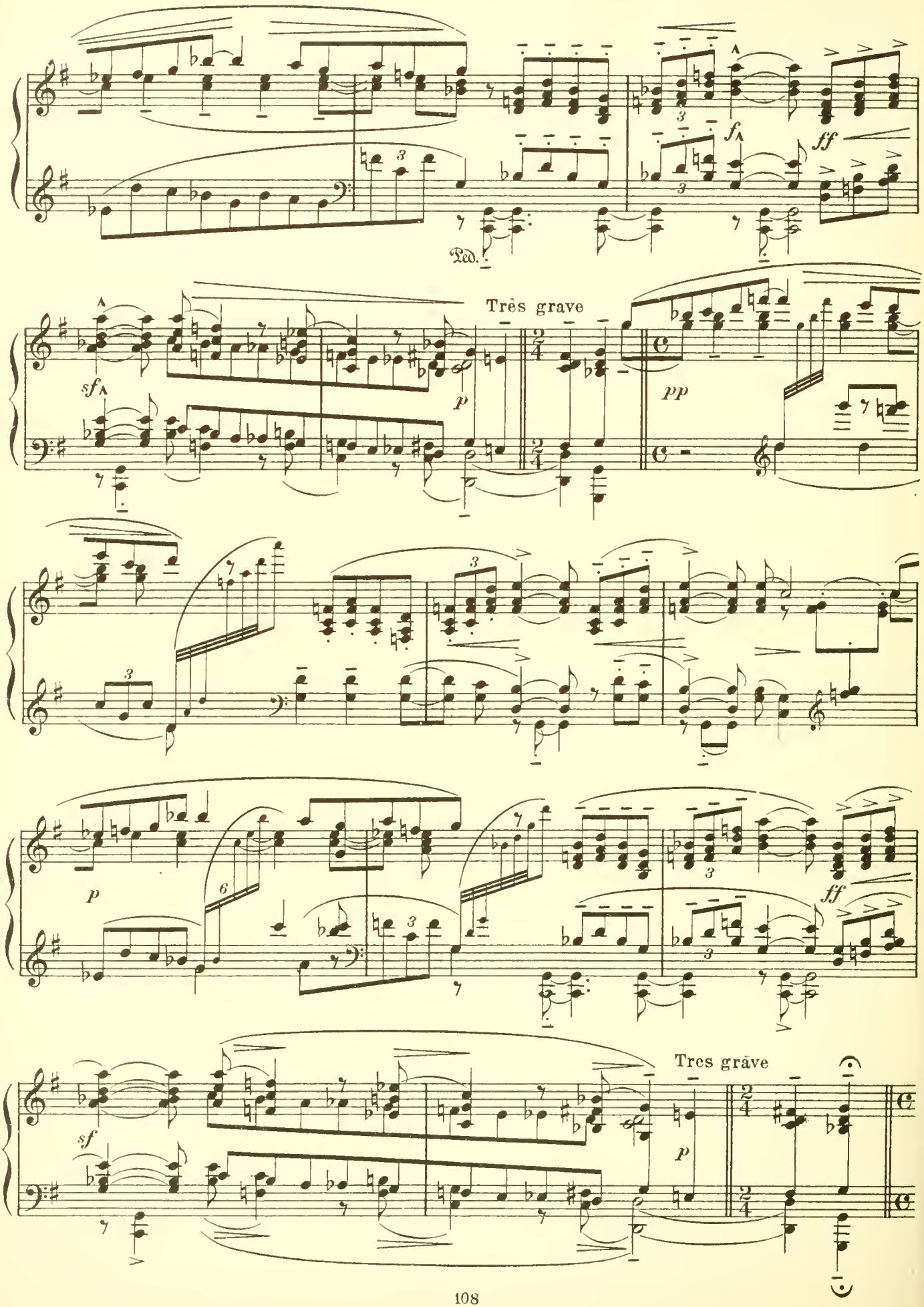
Pavane pour une Infante Défunte



Courtesy of E. Demets, Paris


Tres lointain
pp
m.g.
m.g.
Ped.
Ped.
Ped.
mf très soutenu
Ped.
Ped.
ppp
Ped.
pp
un peu plus lent.
mf
f


Reprenez le Mouvement
p
Ped.
Ped.
Ped.
cédez
mf
En mesure
rapide
p
Ped.
1er Mouvement
un peu retenu
Large
pp
ff
subitement très doux et très lié
pp
Ped.


Ped.
Très grave
Tres grave

1er Mouvement

marquez le chant

Ped. Ped.

cédez

Reprenez le Mouvement

pp

Ped.

En élargissant beaucoup

m. g. *m. g.*

pp *f* *ff*

Ped.

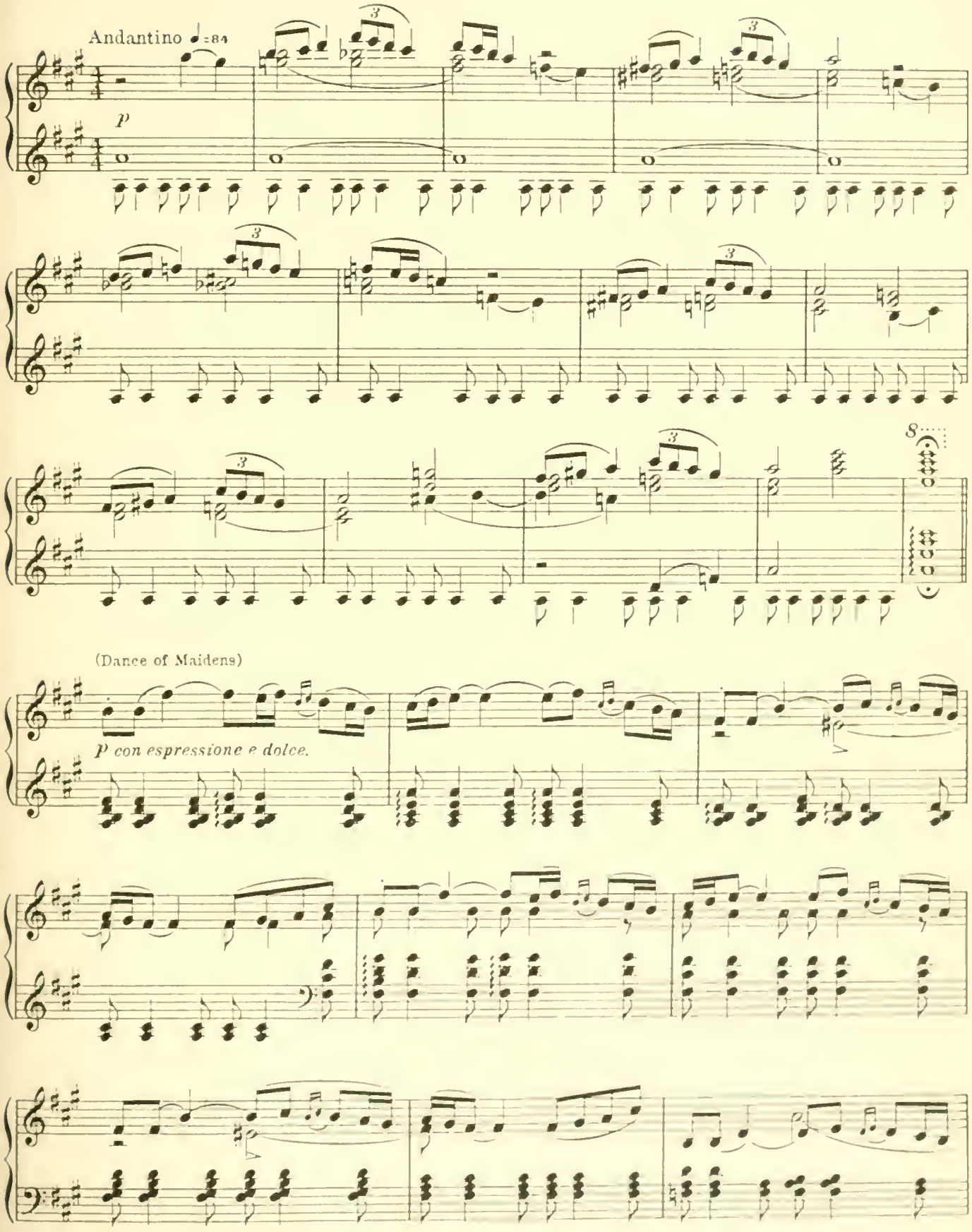
SECTION THIRTEEN

THE MODERN RUSSIAN AND FINNISH SCHOOLS

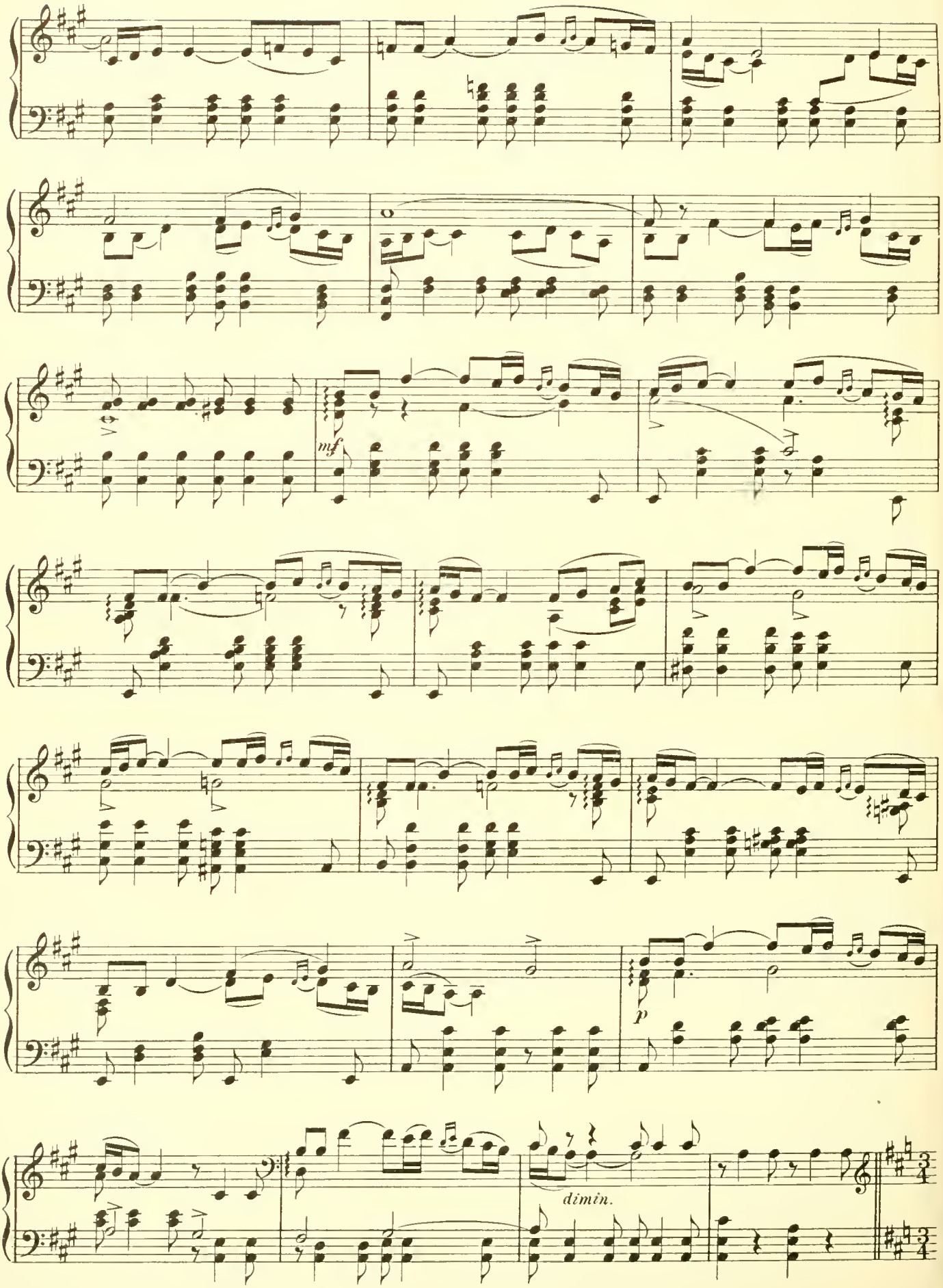
Alexander Borodine (1834-1887)

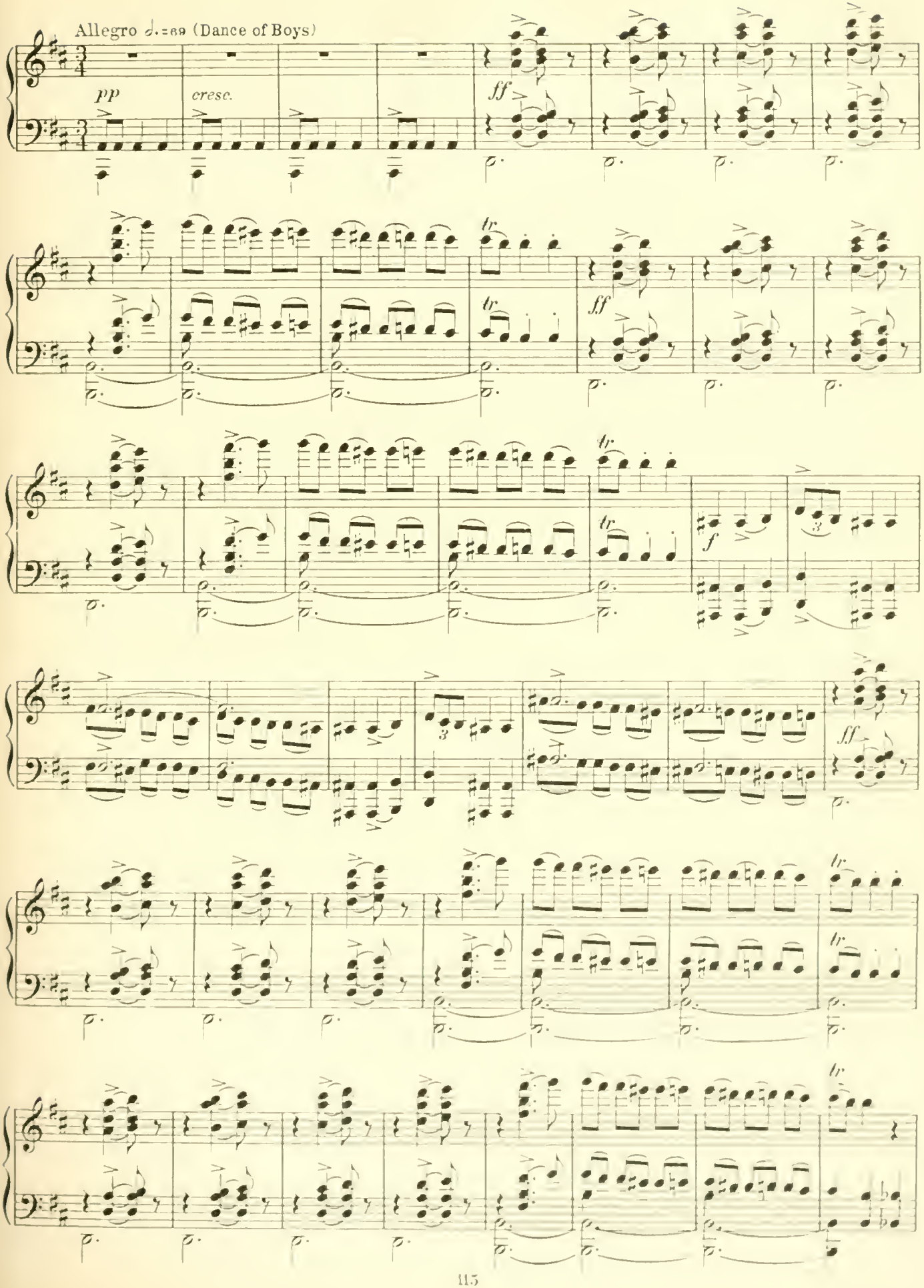
Polovtsian Dance from "Prince Igor"

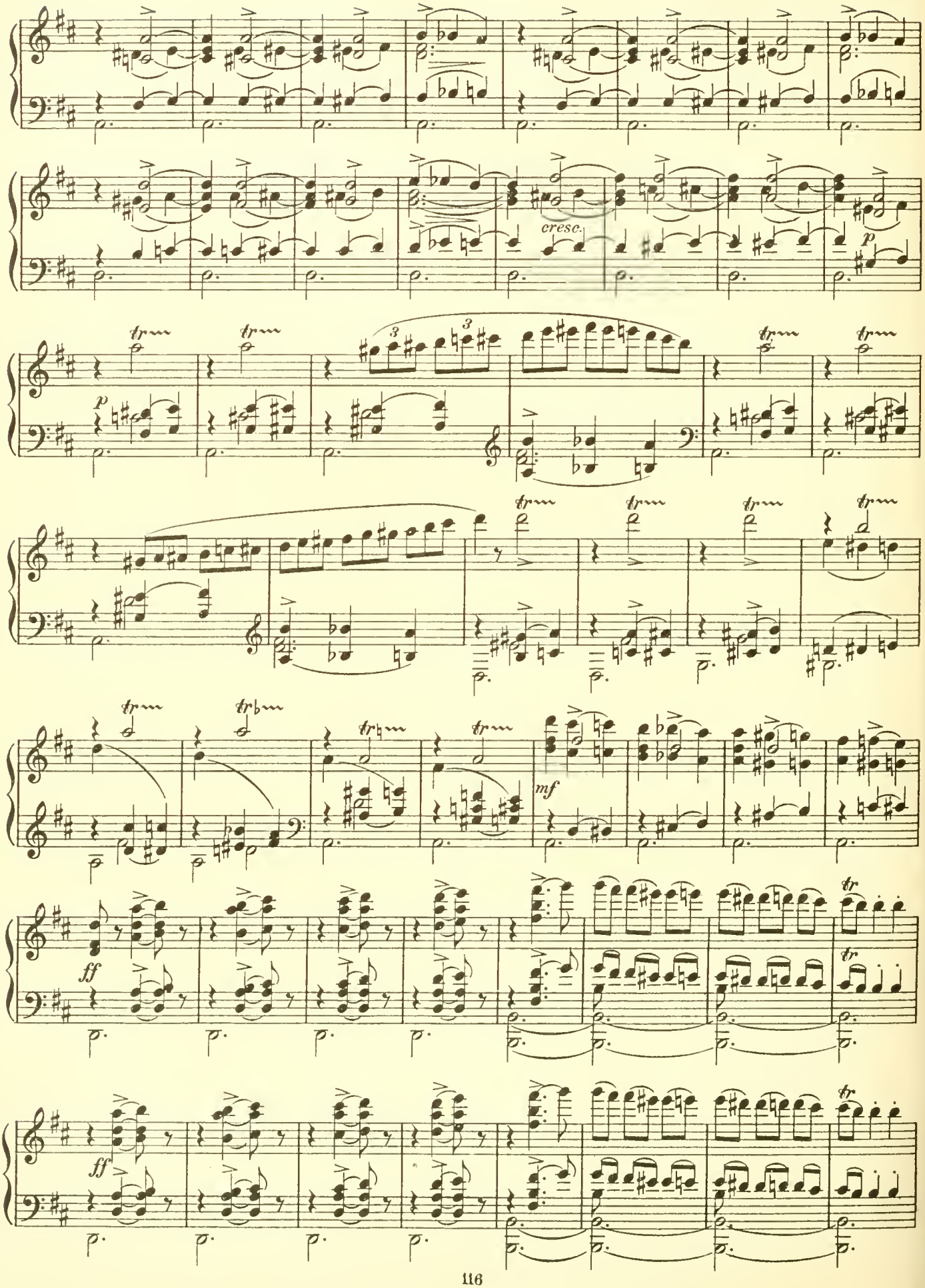
(With Chorus)

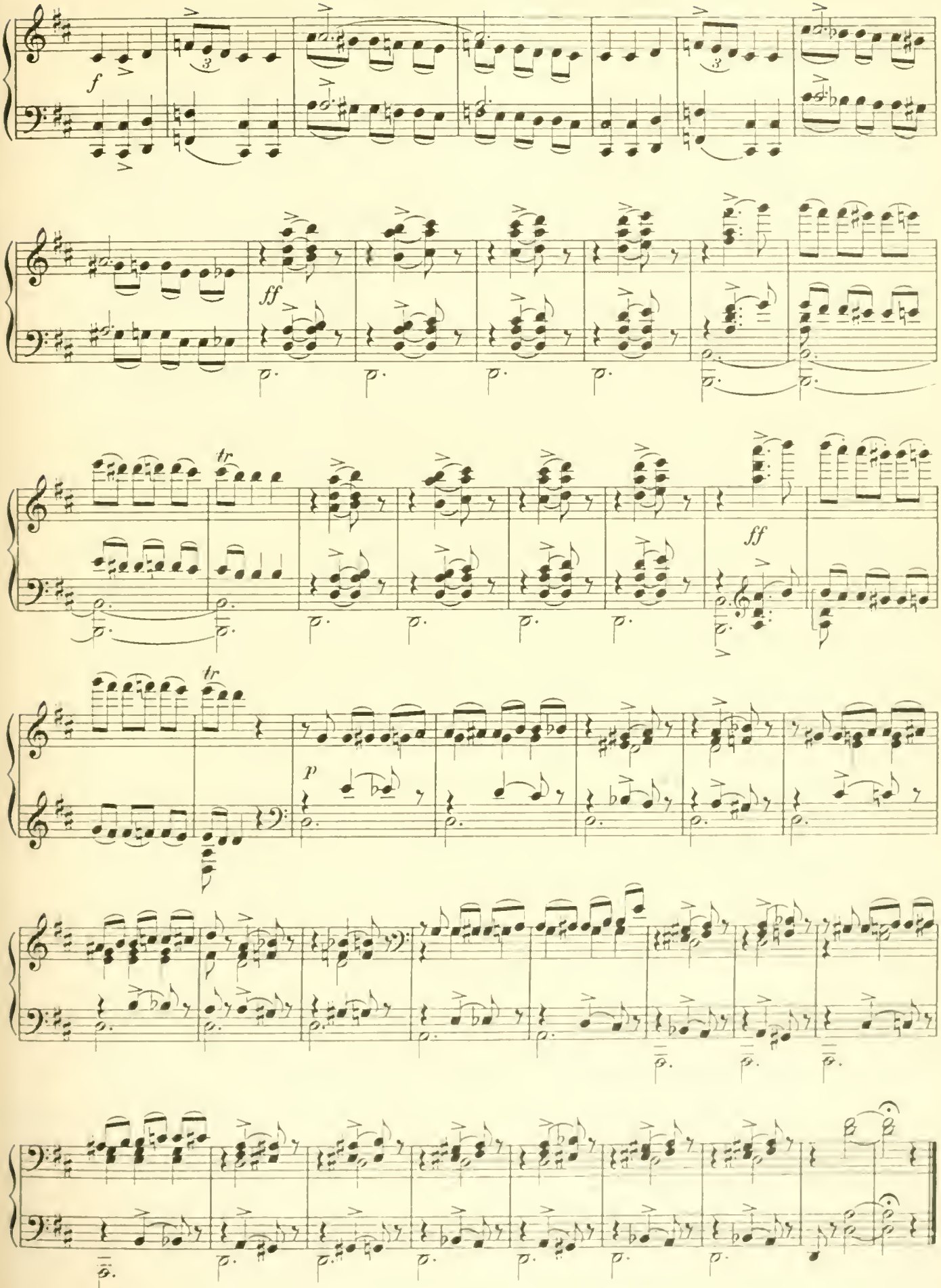


Courtesy of M. P. Belaïeff, Leipzig


mf
p
dimin.

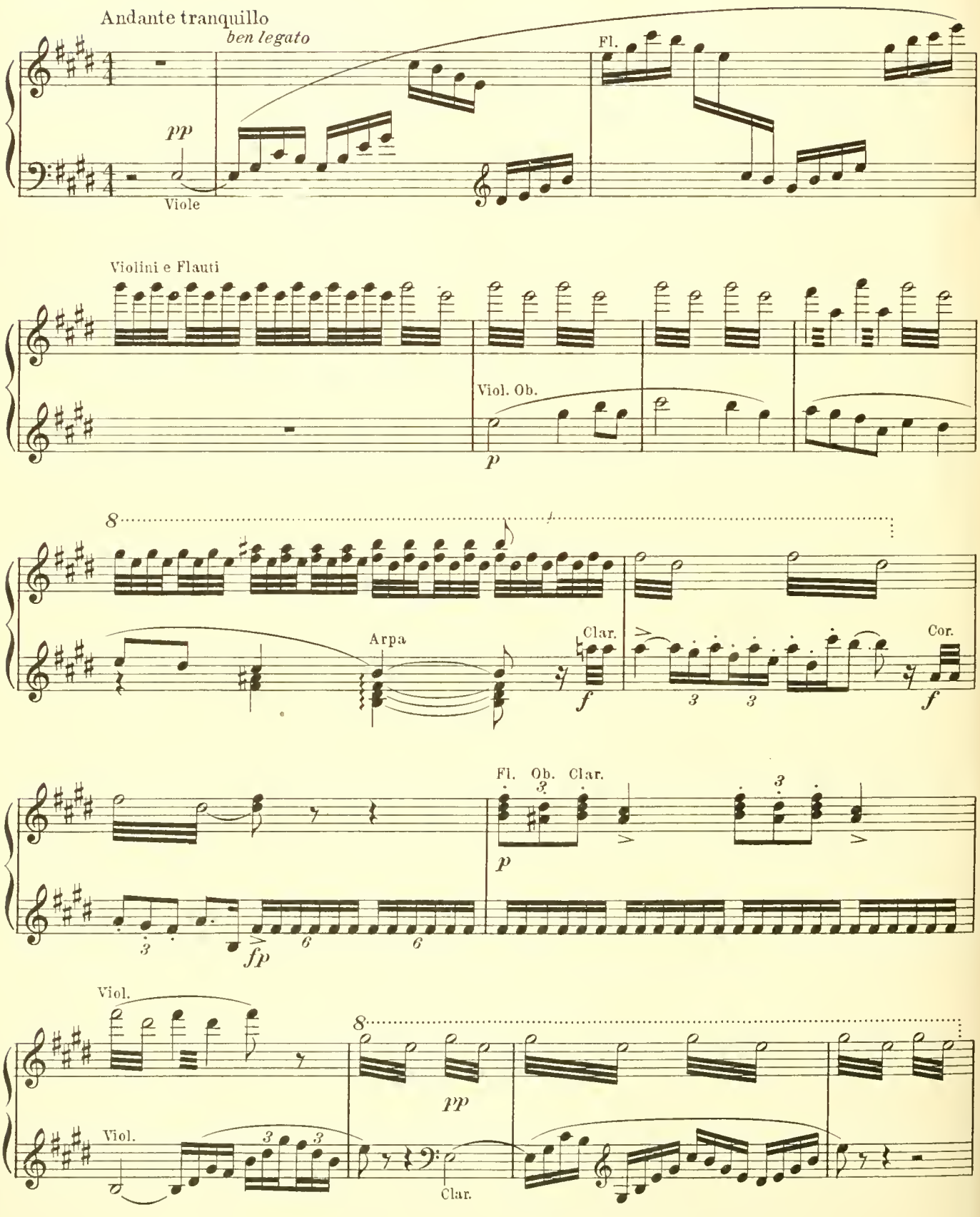

Allegro ♩.=69 (Dance of Boys)
pp
cresc.
ff
tr
ff
tr
tr
f
ff
tr
tr
tr


cresc.
p
mf
ff
ff

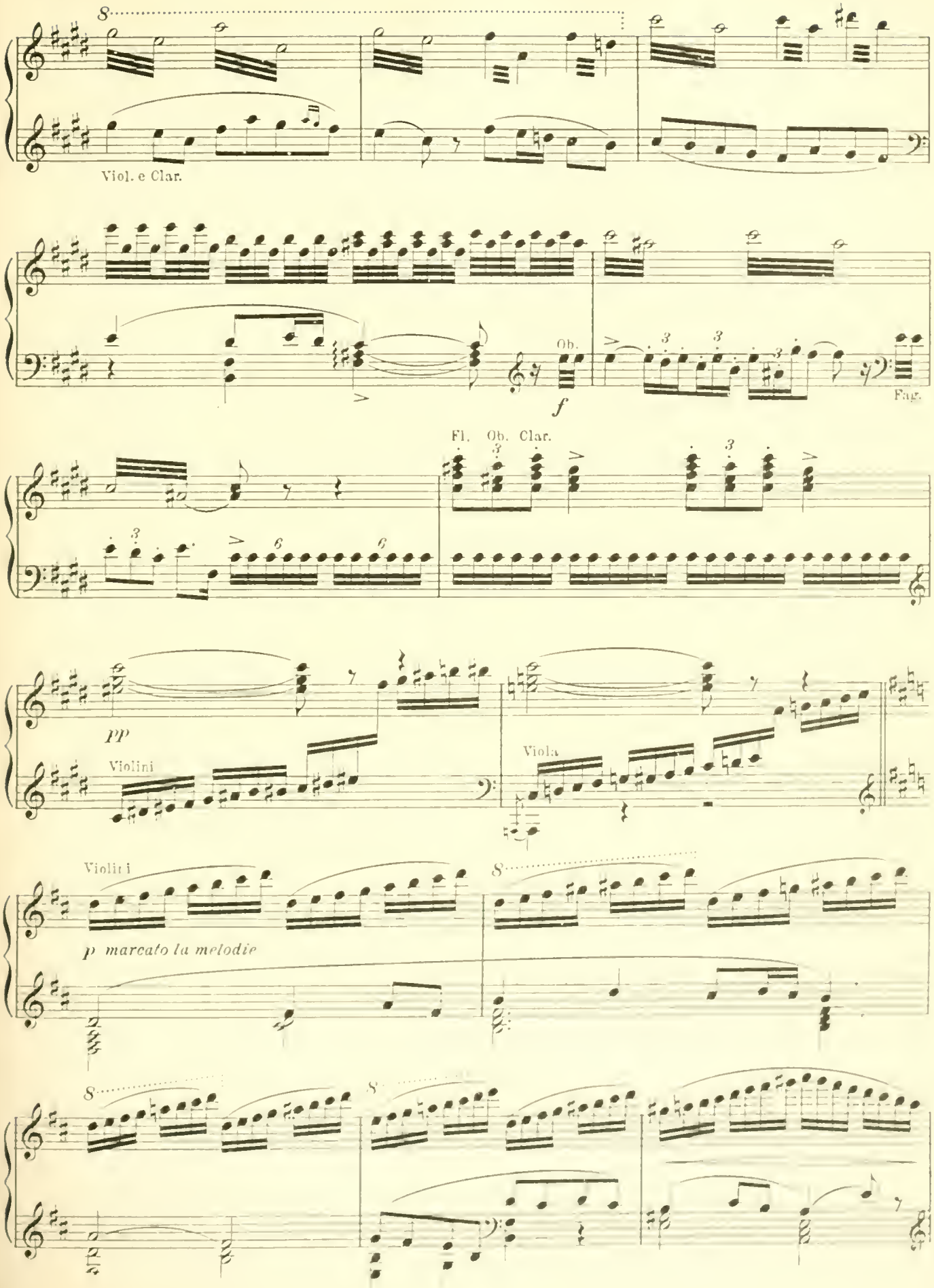

f
ff
tr
ff
tr
p

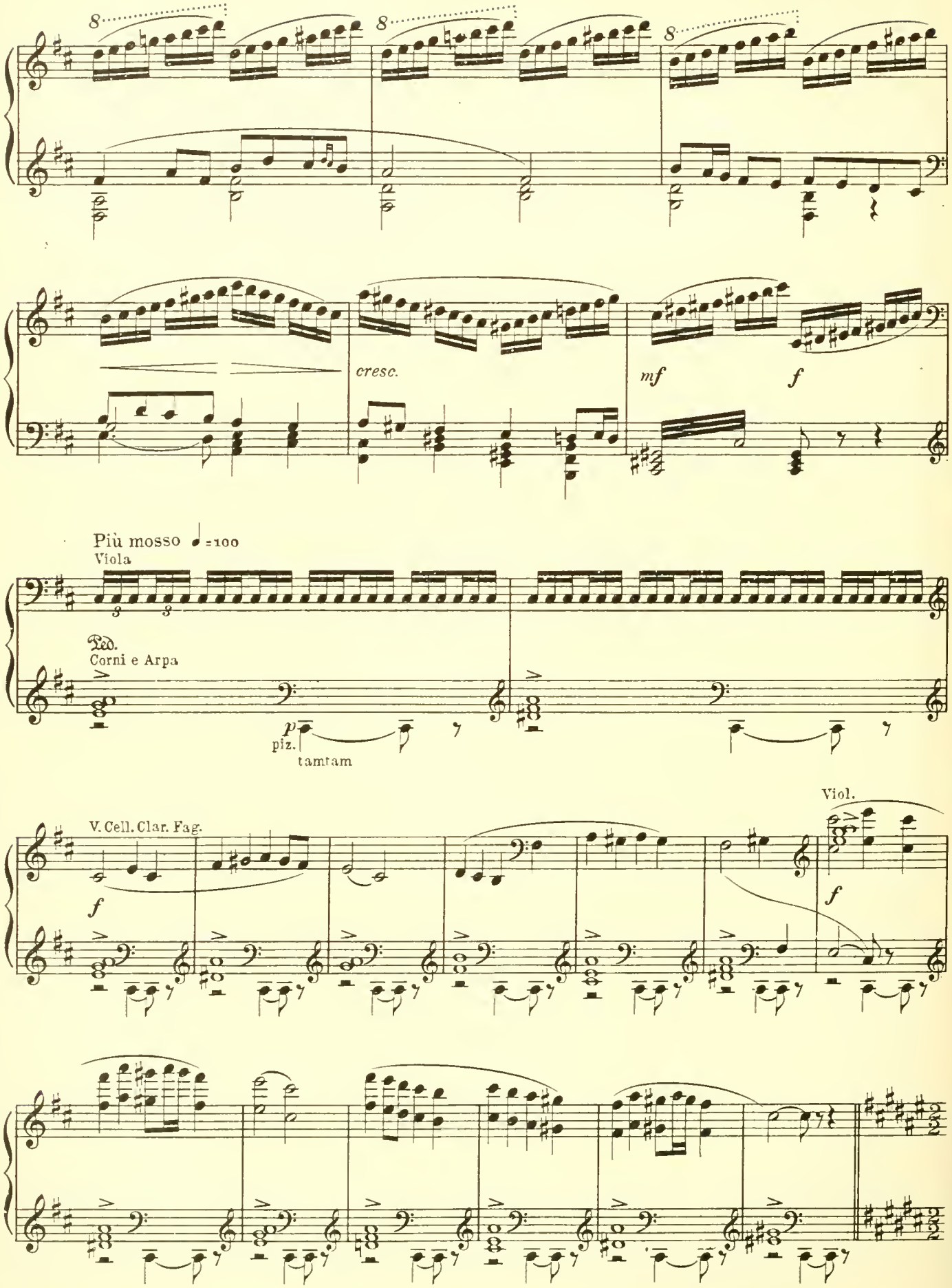
Modest Moussorgsky (1839 – 1881)

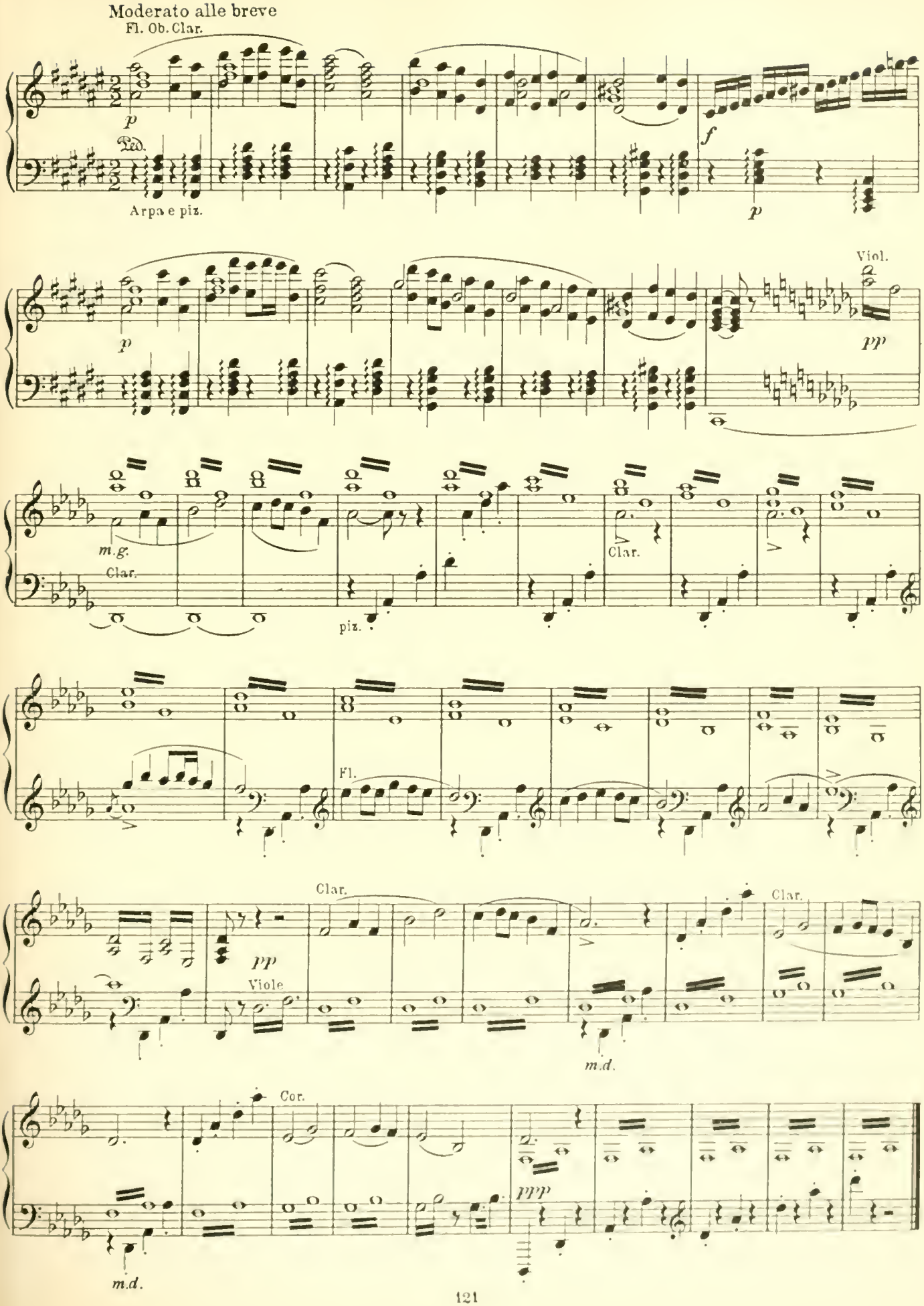
Prelude to "Khovanstchina"



Courtesy of W. Bessel & Co., Petrograd


S
Viol. e Clar.
Ob.
f
Fag.
Fl. Ob. Clar.
pp
Violini
Viola
Violini
p marcato la melodie
S
S
S

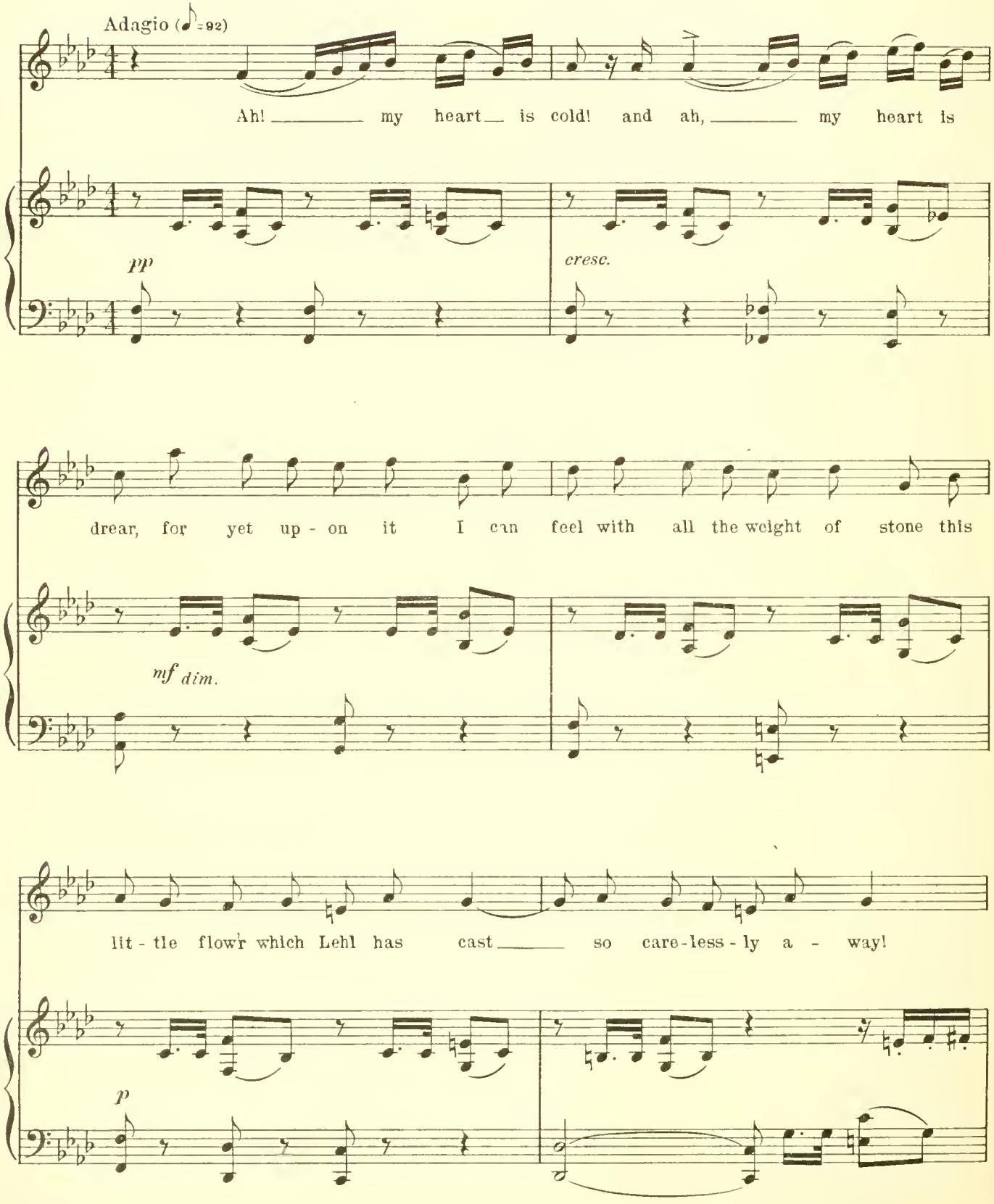

8
8
8
cresc.
mf
f
Più mosso ♩=100
Viola
Ped.
Corni e Arpa
p
piz.
tamtam
V. Cell. Clar. Fag.
f
Viol.
f

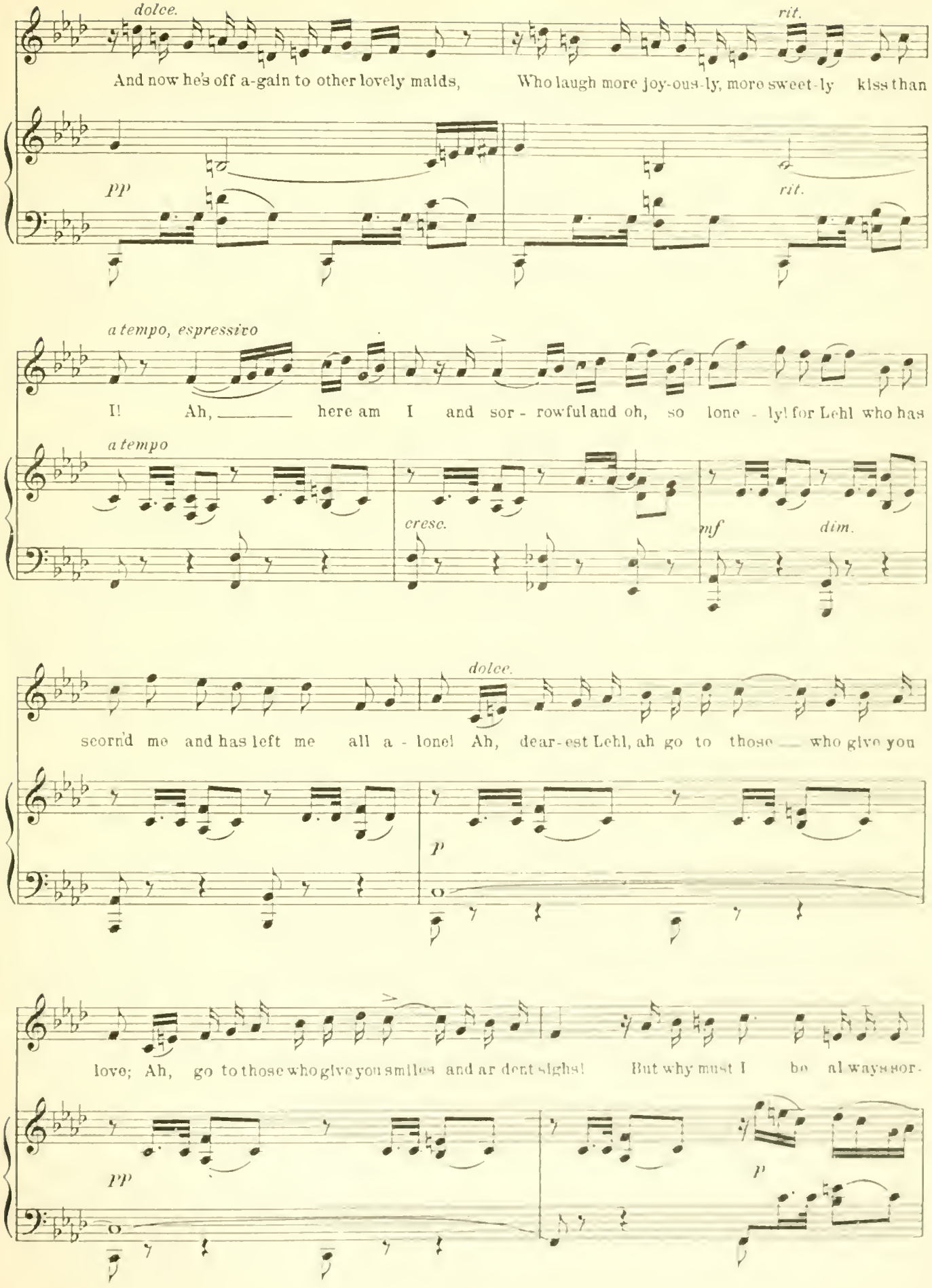

Moderato alle breve
Fl. Ob. Clar.
p
Arpa e piz.
f
p
Viol.
pp
m.g.
Clar.
piz.
Clar.
Fl.
Clar.
pp
Viole
Clar.
m.d.
Cor.
ppp
m.d.

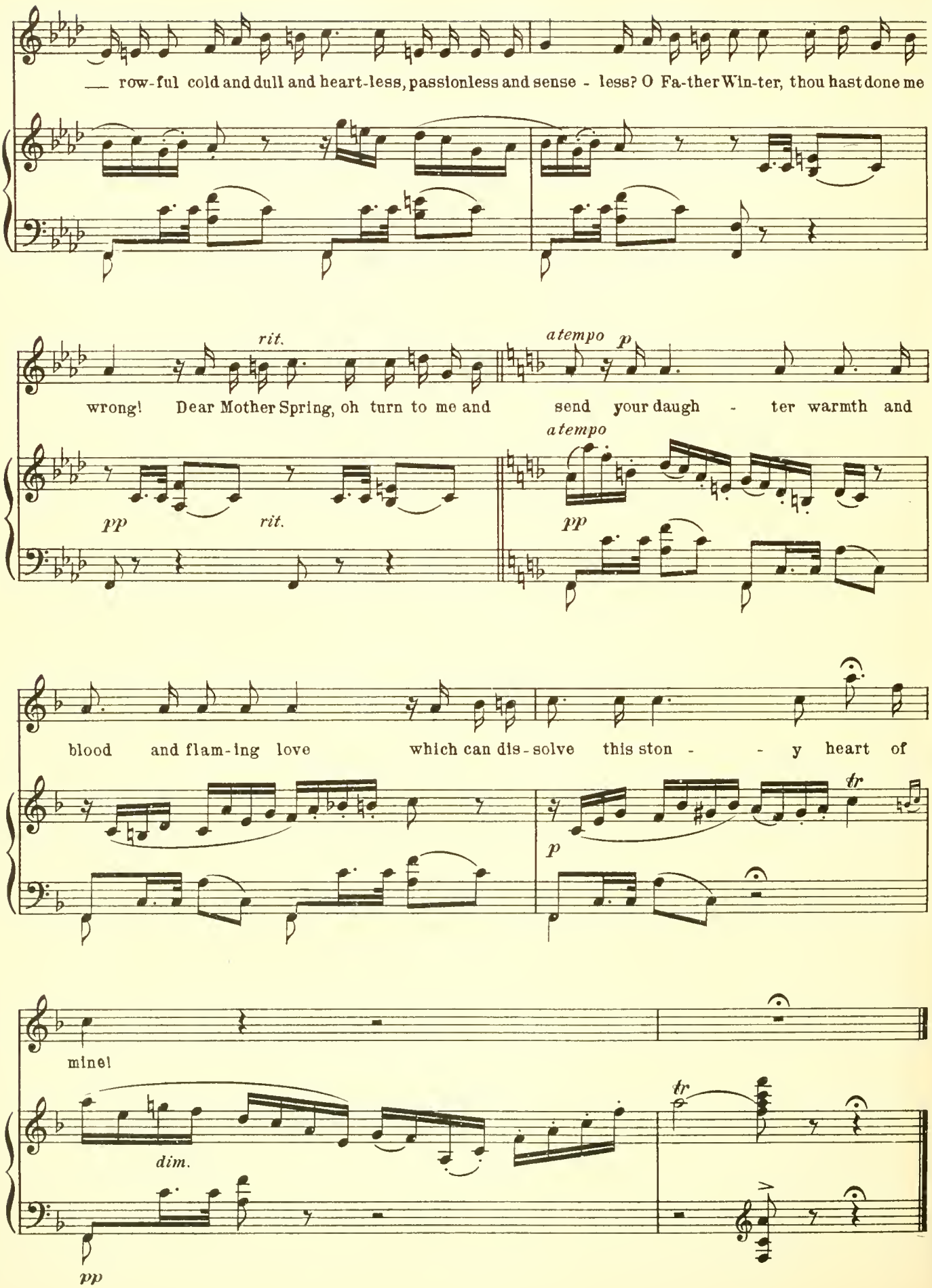
Nicolai Rimsky-Korsakoff (1844–1908)

Little Snowflake's Arietta

From "Snegourotchka"

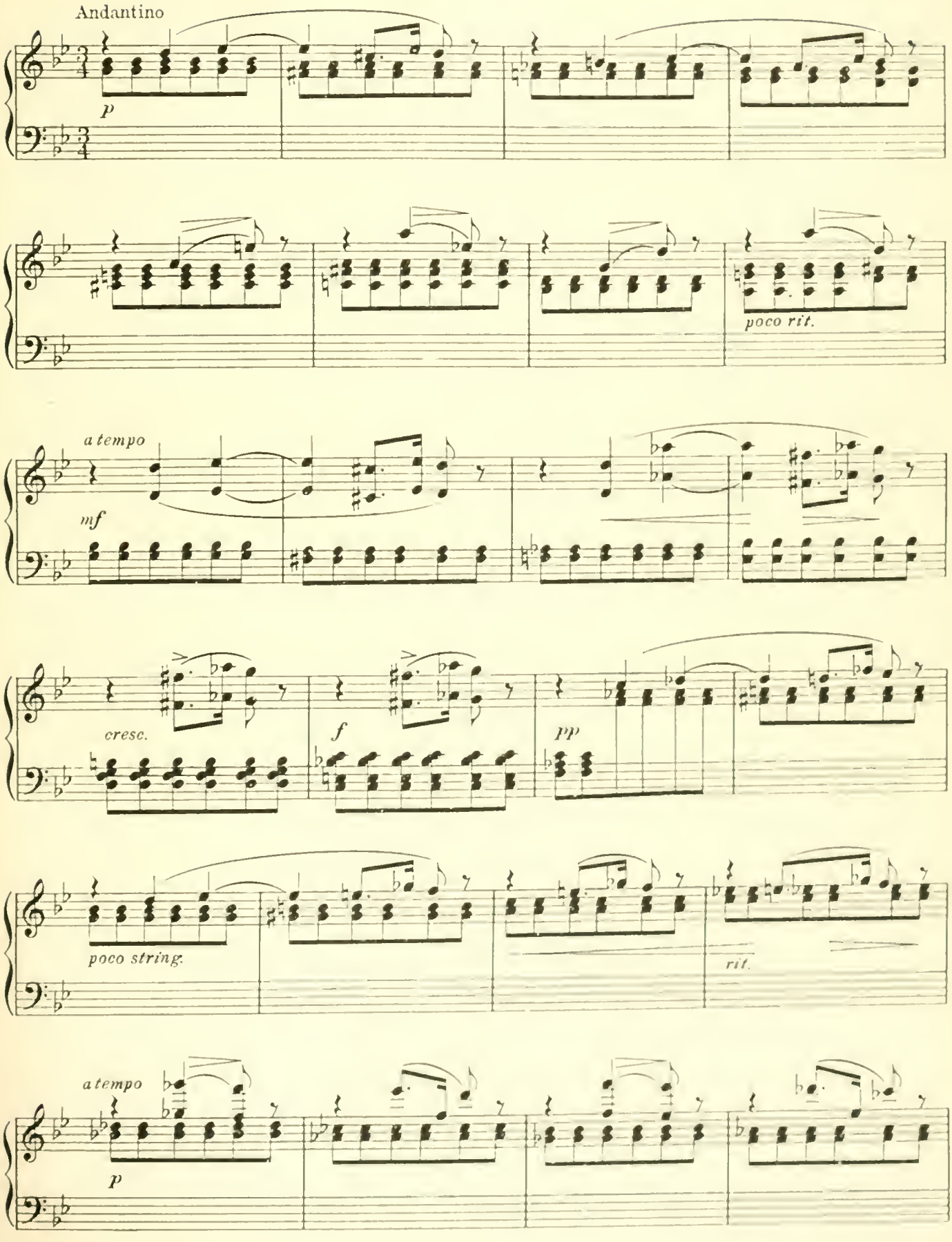



dolce.
rit.
And now he's off a-gain to other lovely maids, Who laugh more joy-ous-ly, more sweet-ly kiss than
pp
rit.
a tempo, espressivo
I! Ah, here am I and sor - rowful and oh, so lone - ly! for Lehl who has
a tempo
cresc.
mf
dim.
dolce.
scorn'd me and has left me all a - lone! Ah, dear-est Lehl, ah go to those who give you
p
love; Ah, go to those who give you smiles and ar dent sighs! But why must I be al ways sor-
pp
p

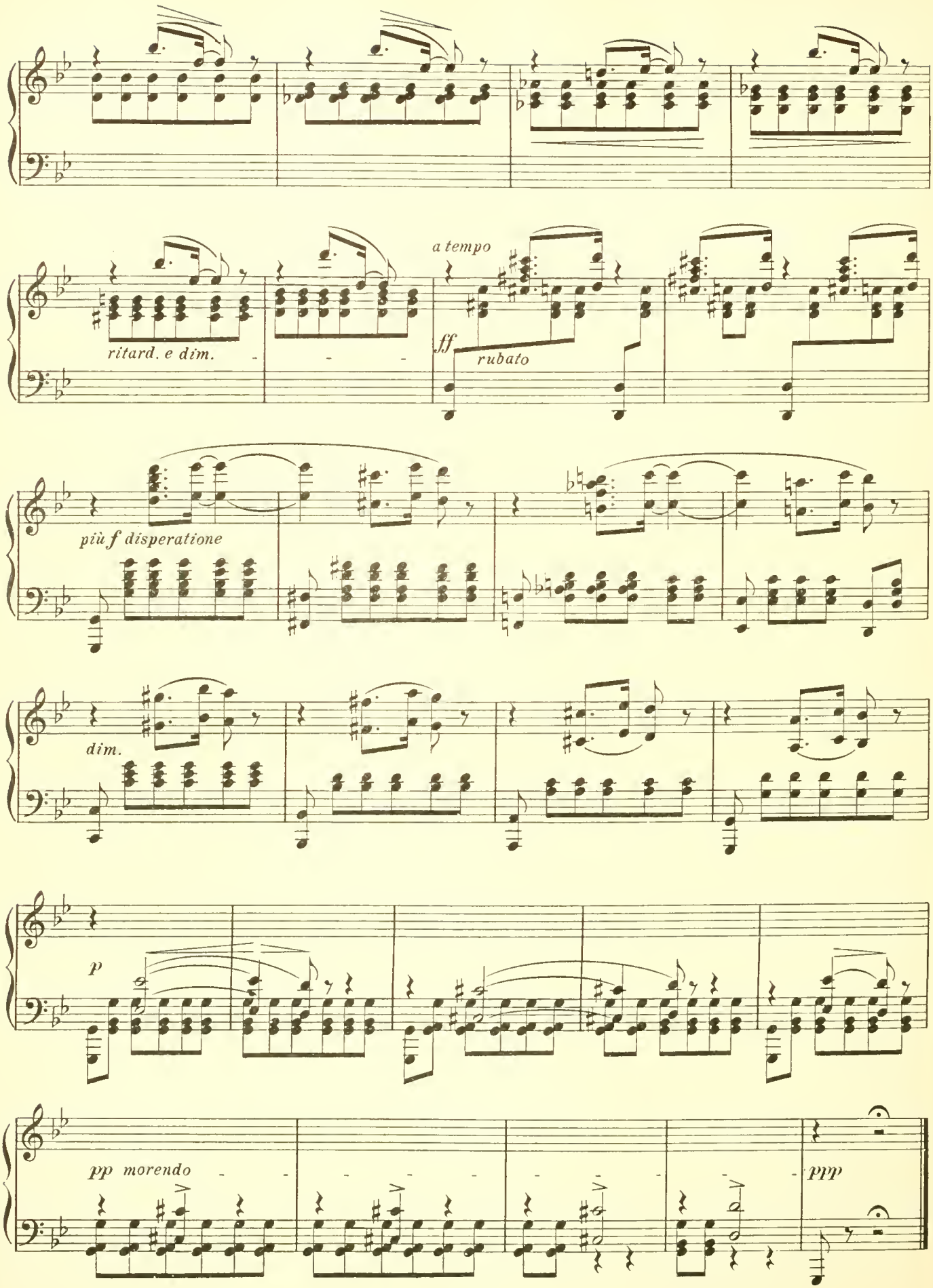

row-ful cold and dull and heart-less, passionless and sense - less? O Fa-ther Win-ter, thou hast done me
rit.
atempo
p
wrong! Dear Mother Spring, oh turn to me and send your daugh - ter warmth and
atempo
pp
rit.
pp
blood and flam-ing love which can dis-solve this ston - - y heart of
tr
p
mine!
dim.
tr
pp

A. Gretchaninoff (b.1864)

Plainte (Op.3, No 1)

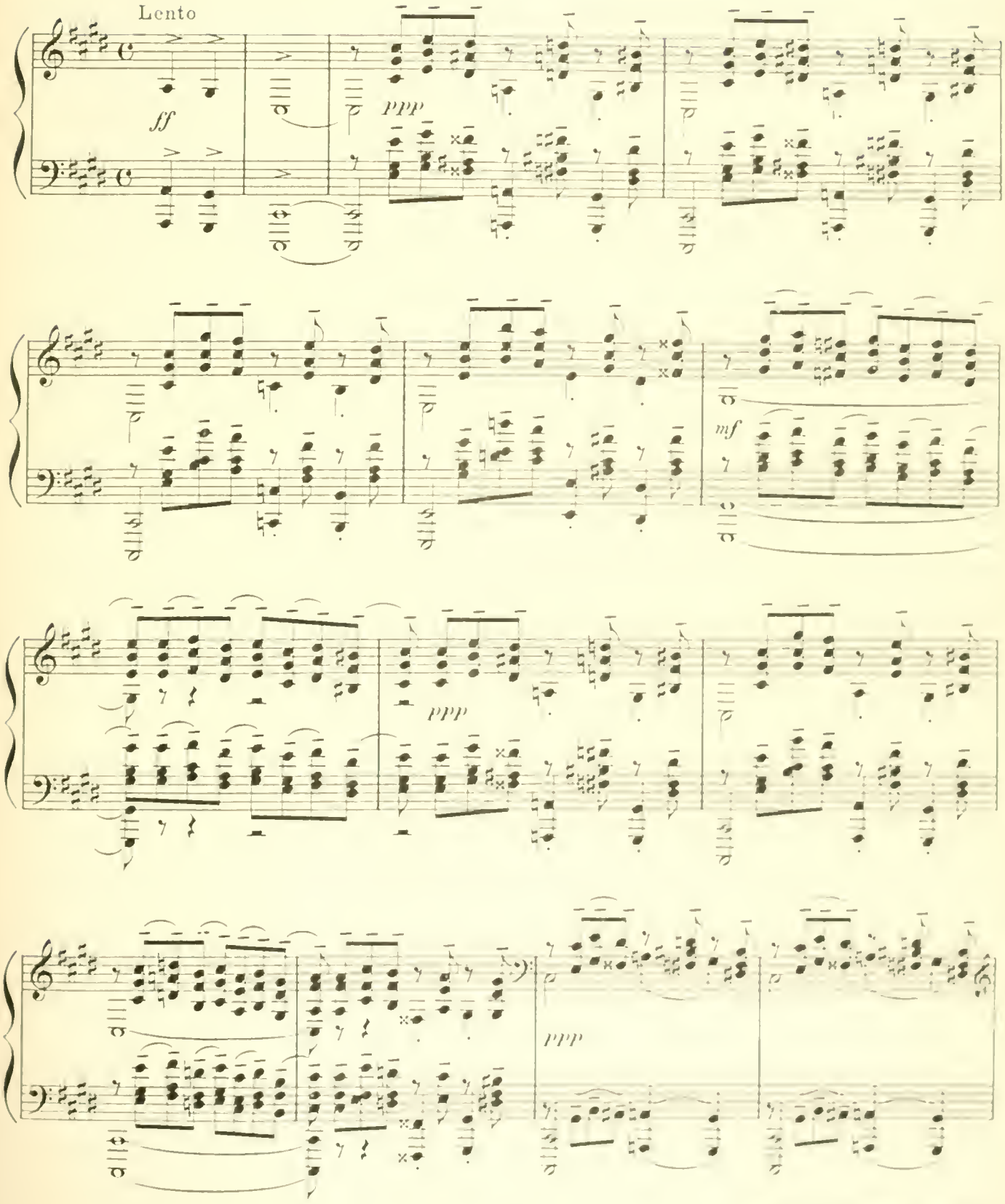


Courtesy of M.P. Belaïeff, Leipzig

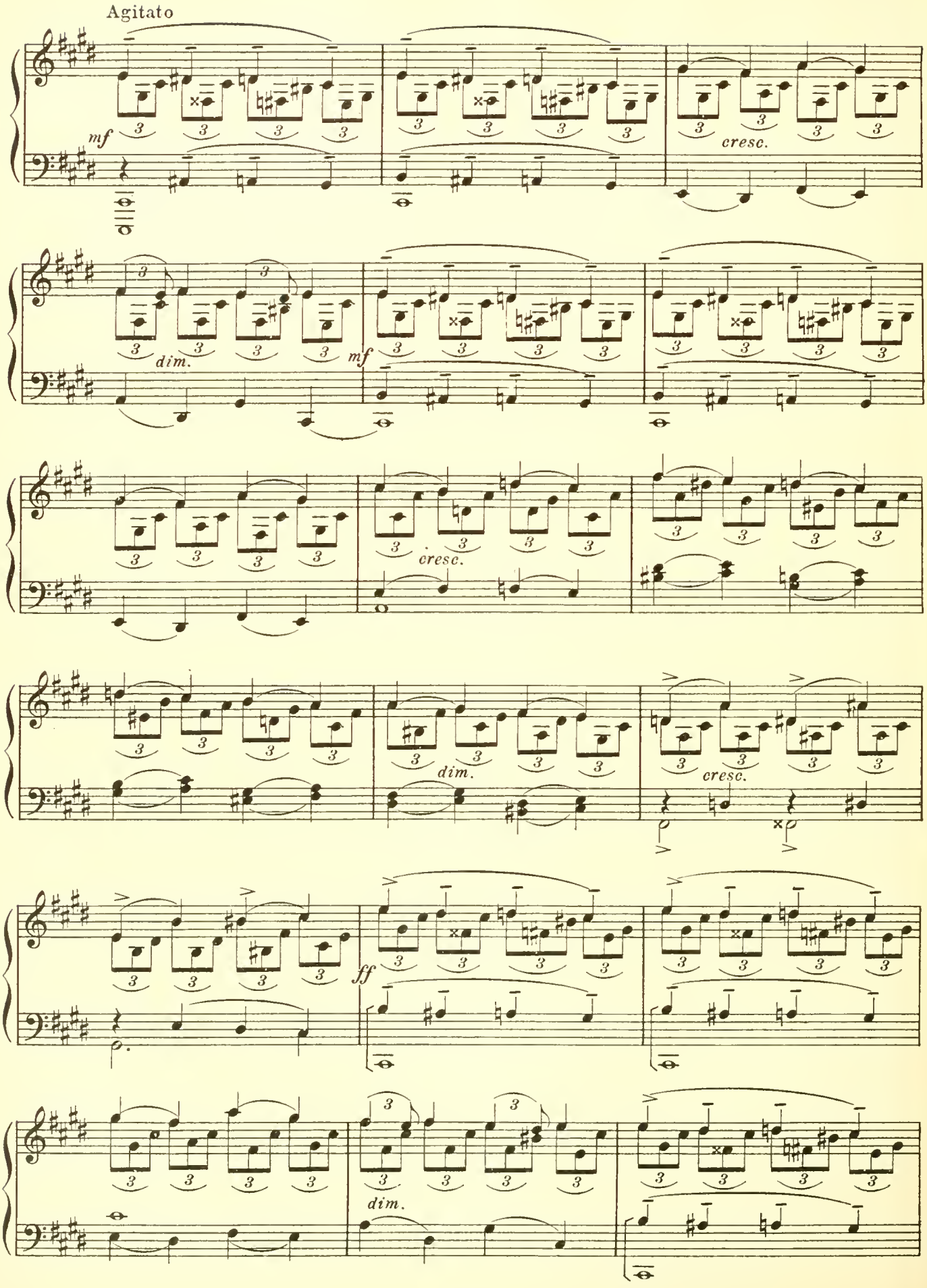

ritard. e dim.
a tempo
ff
rubato
più f disperatione
dim.
p
pp morendo
ppp

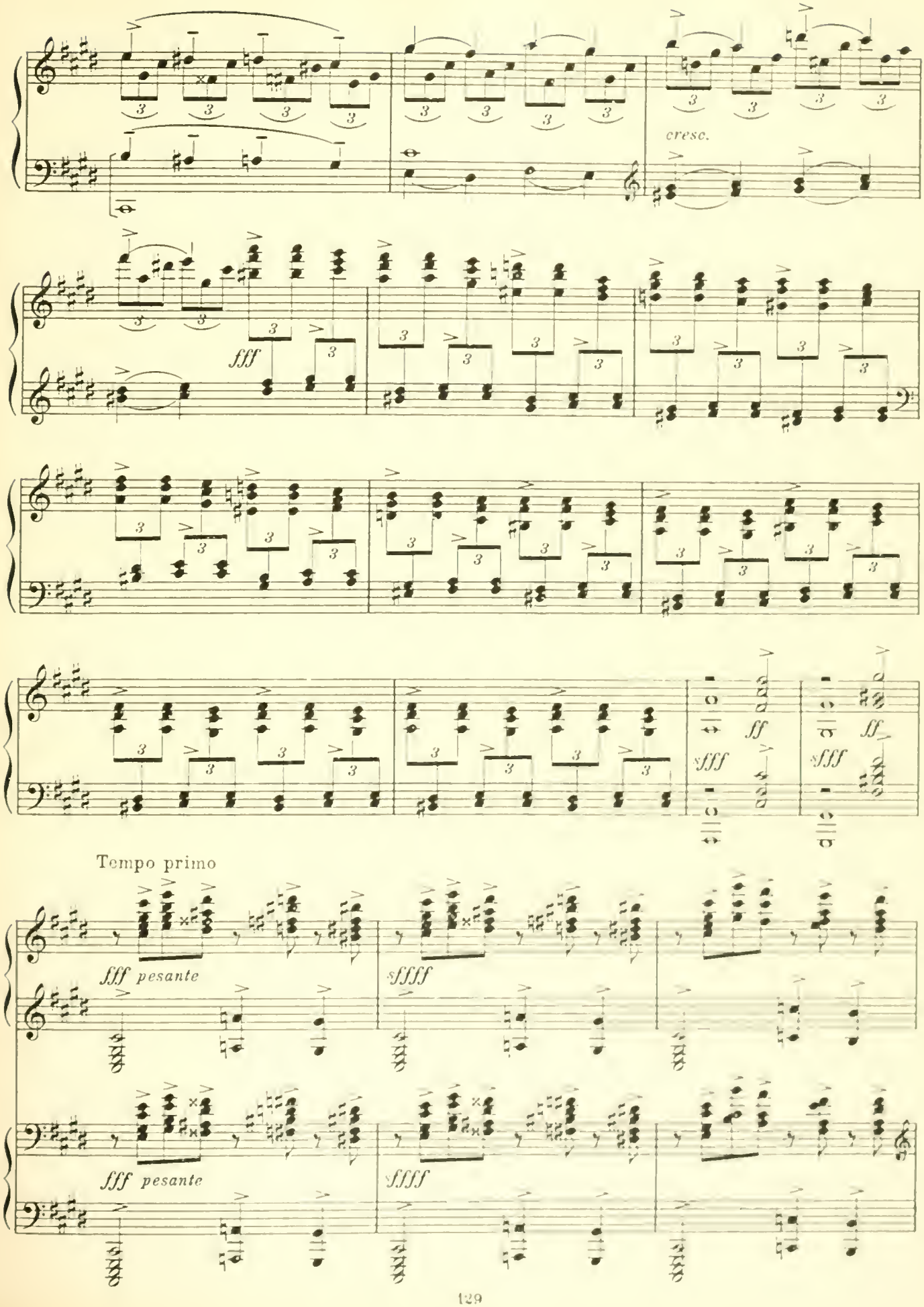
Serge Rachmaninoff (b. 1873)

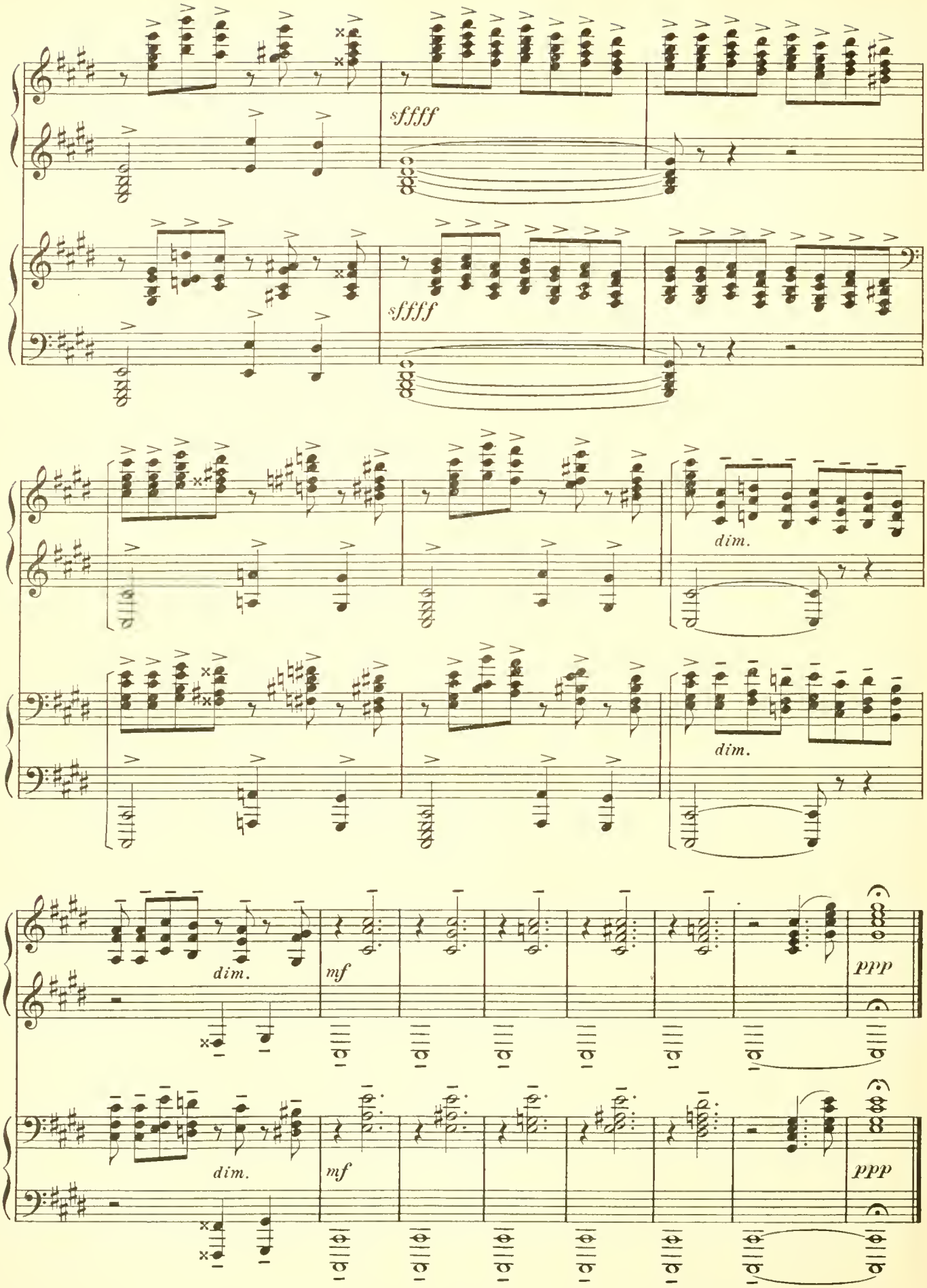
Prelude, Op. 3, No 2



Courtesy of A Gutheil, Moscow

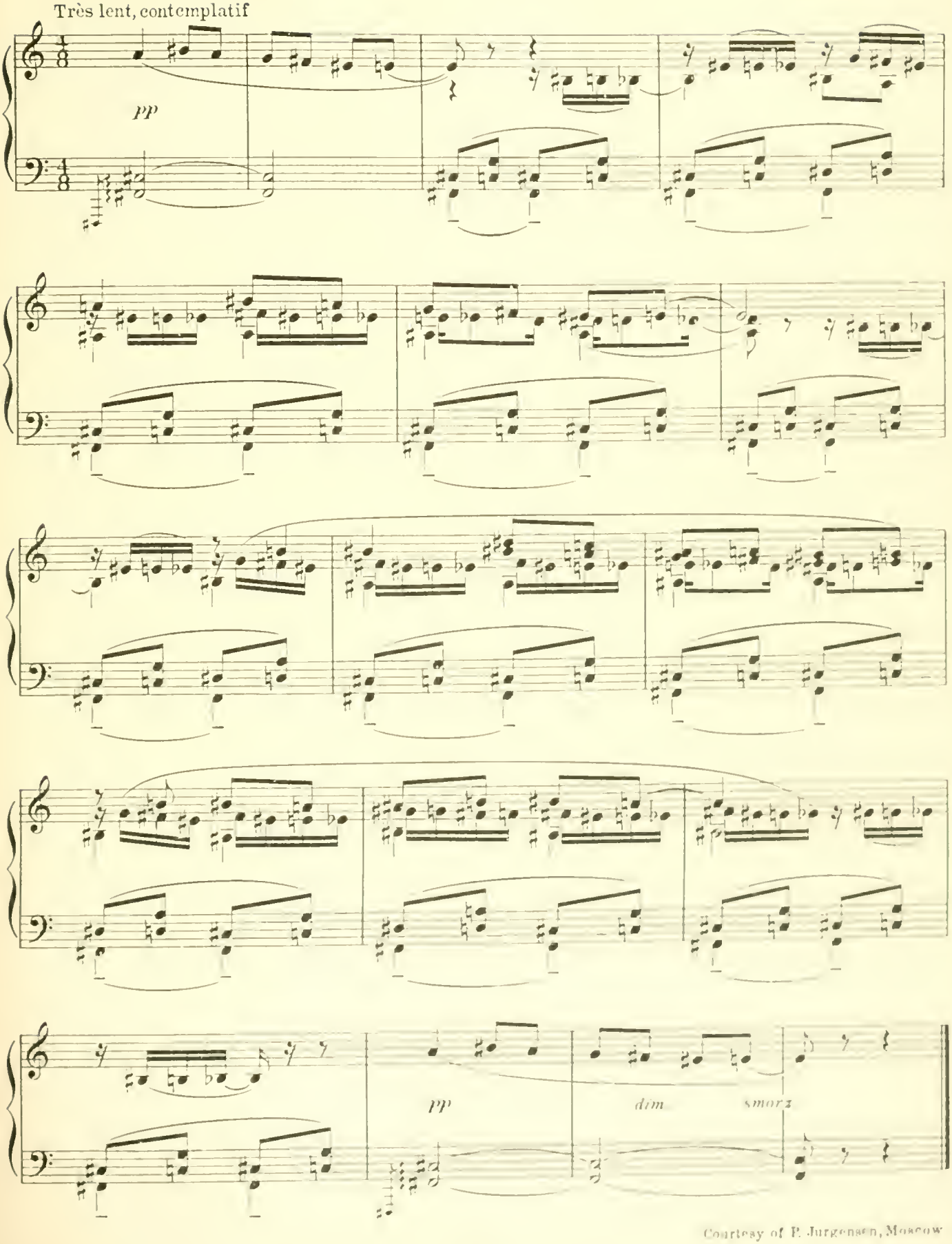

Agitato
mf
cresc.
dim.
mf
cresc.
dim.
cresc.
ff
dim.


cresc.
fff
ff
sfff
Tempo primo
fff pesante
sffff


sffff
sffff
dim.
dim.
dim.
mf
ppp
dim.
mf
ppp

A. Scriàbine (1872–1915)

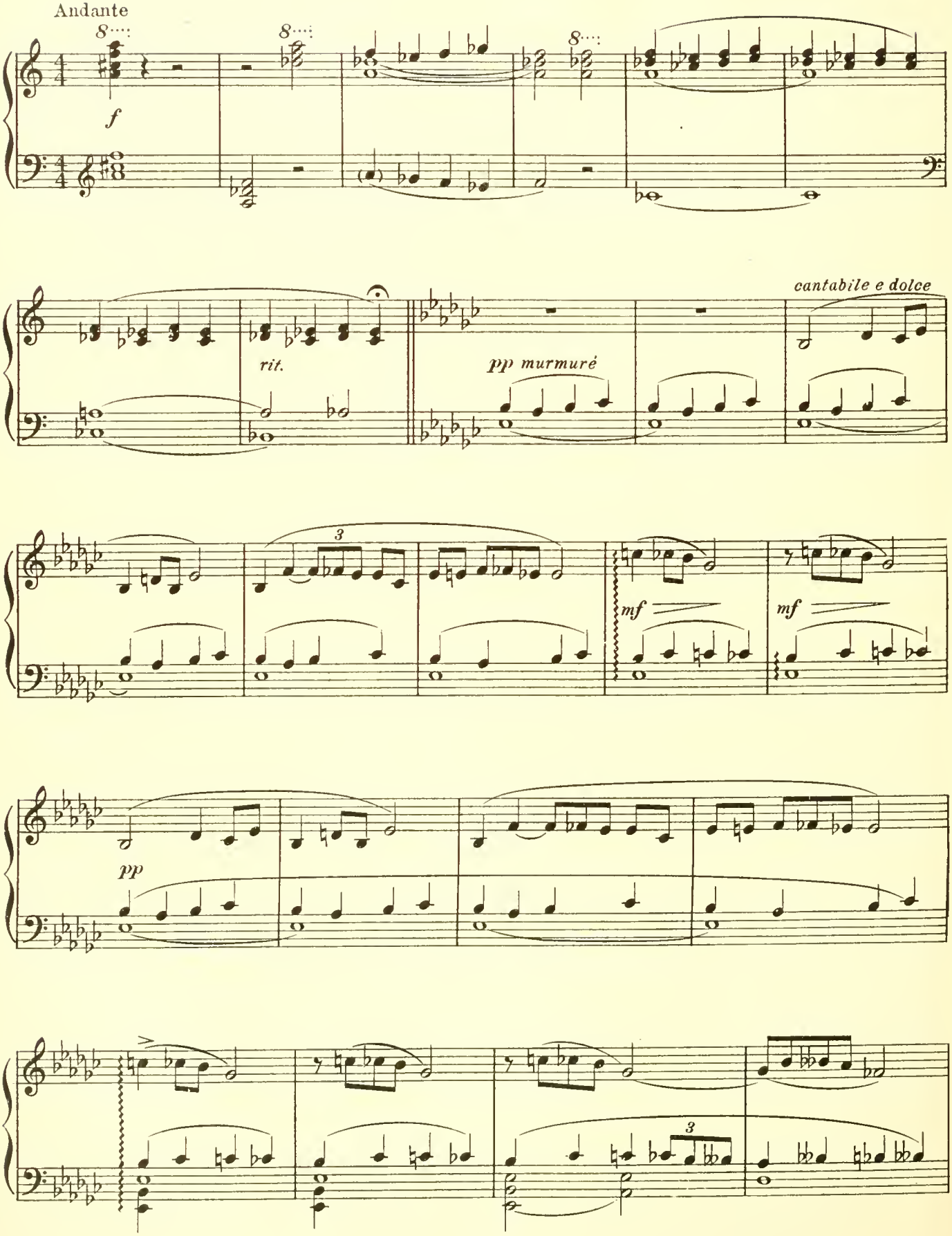
Prélude (Op. 74, N°2)

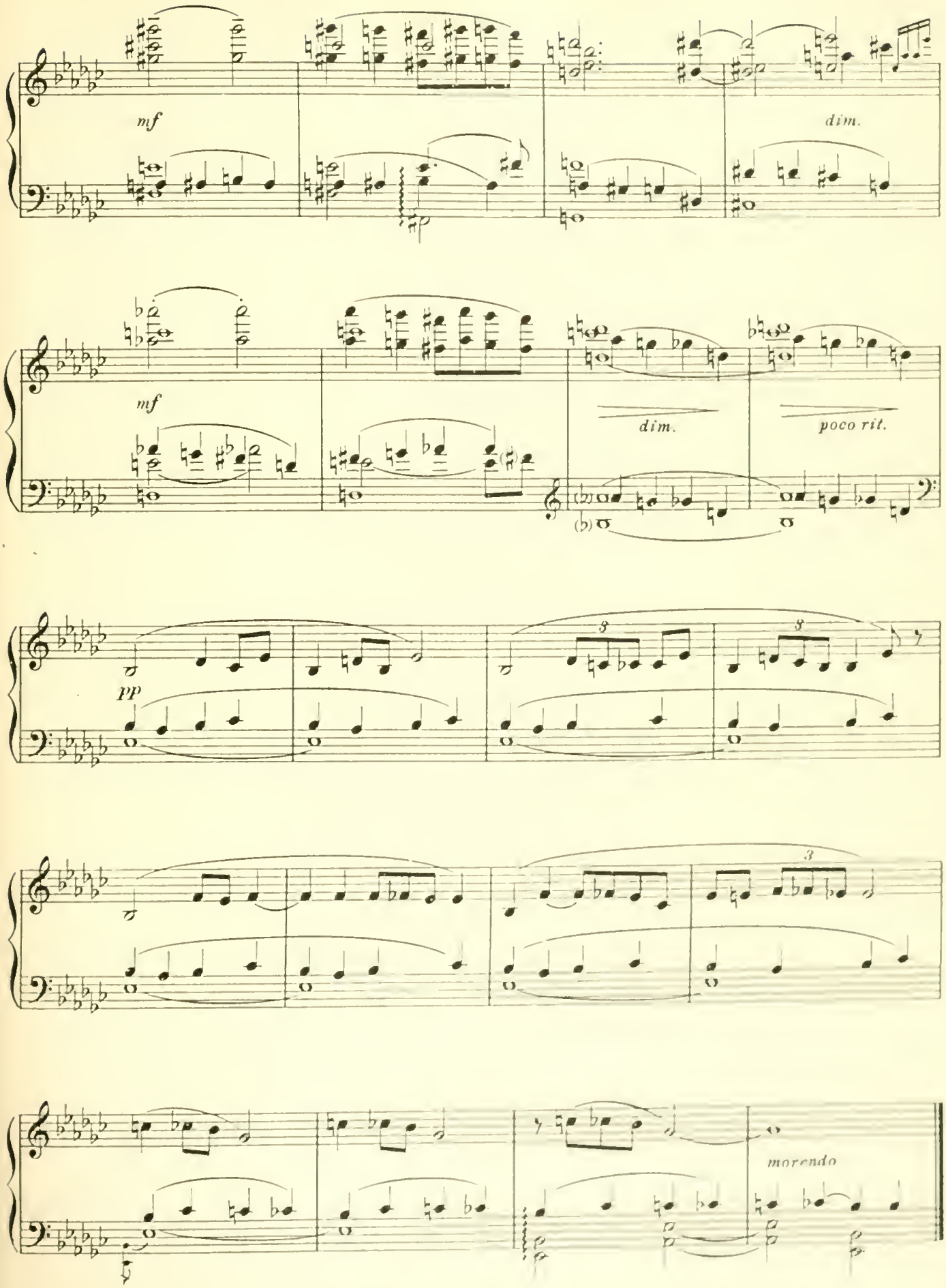


Courtesy of P. Jurgenson, Moscow

Igor Stravinsky (b. 1882)

Berceuse from L'Oiseau de Feu

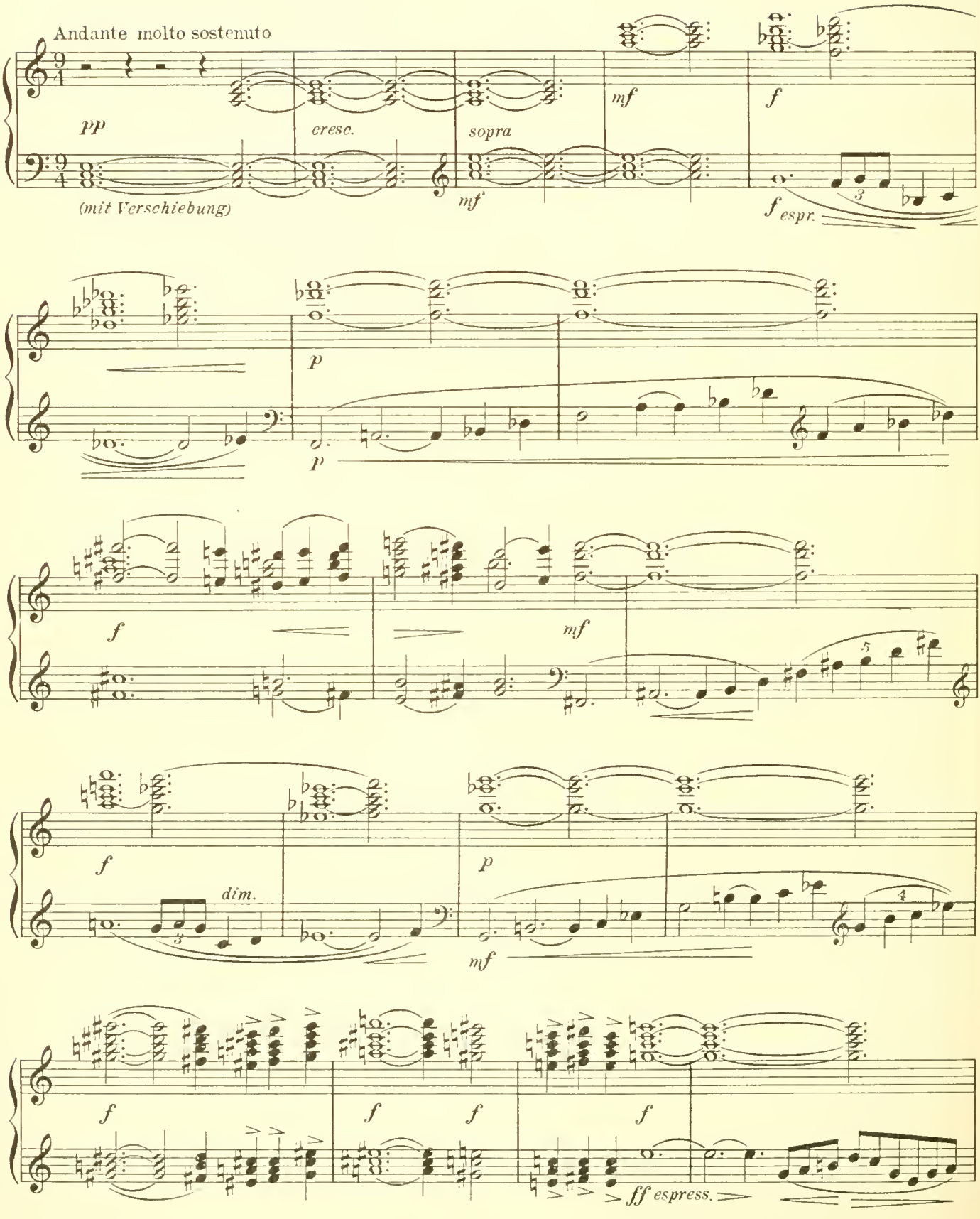



mf
dim.
mf
dim.
poco rit.
pp
8
8
3
morendo

Jean Sibelius (b. 1865)

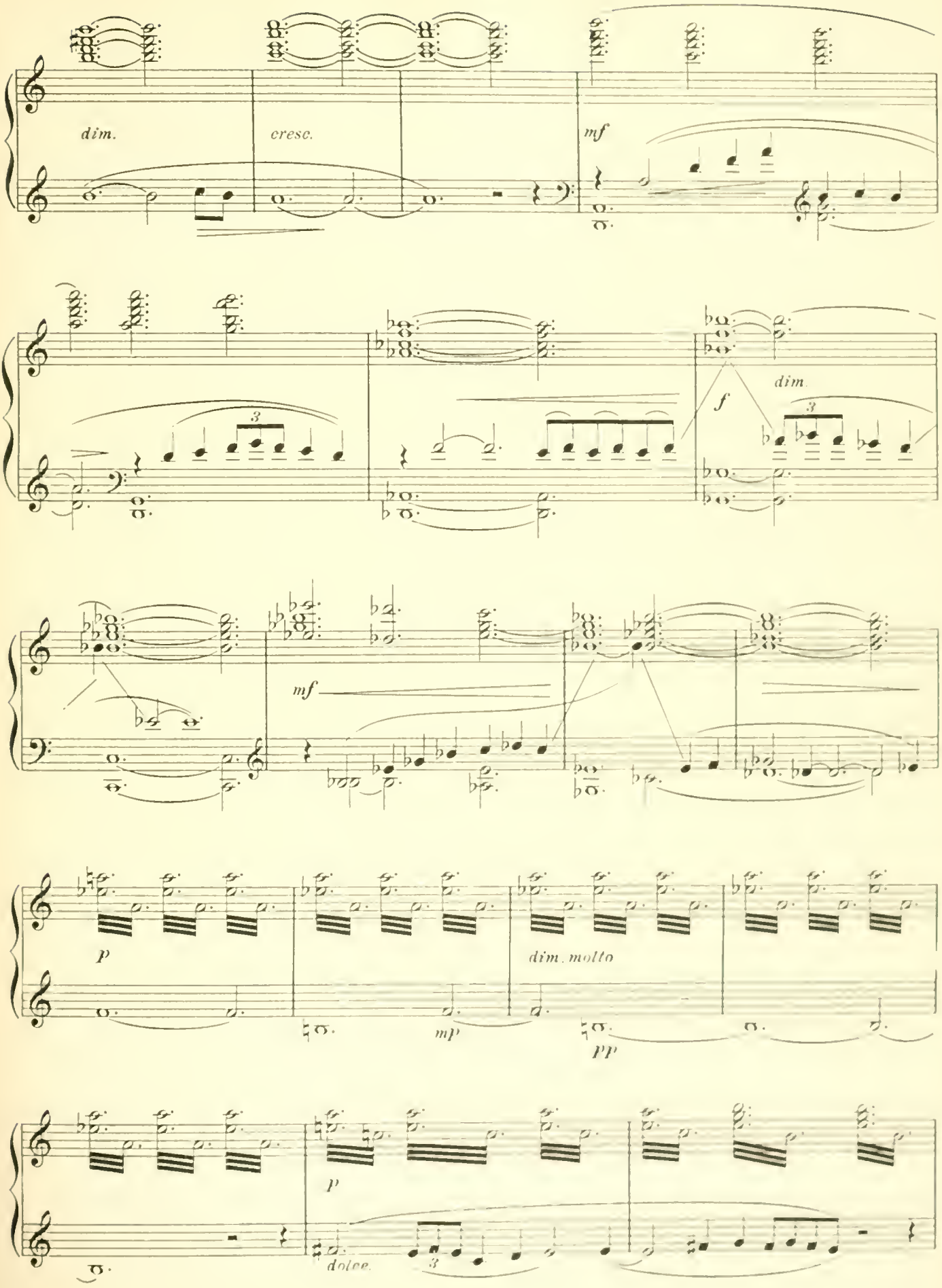
The Swan of Tuonela *

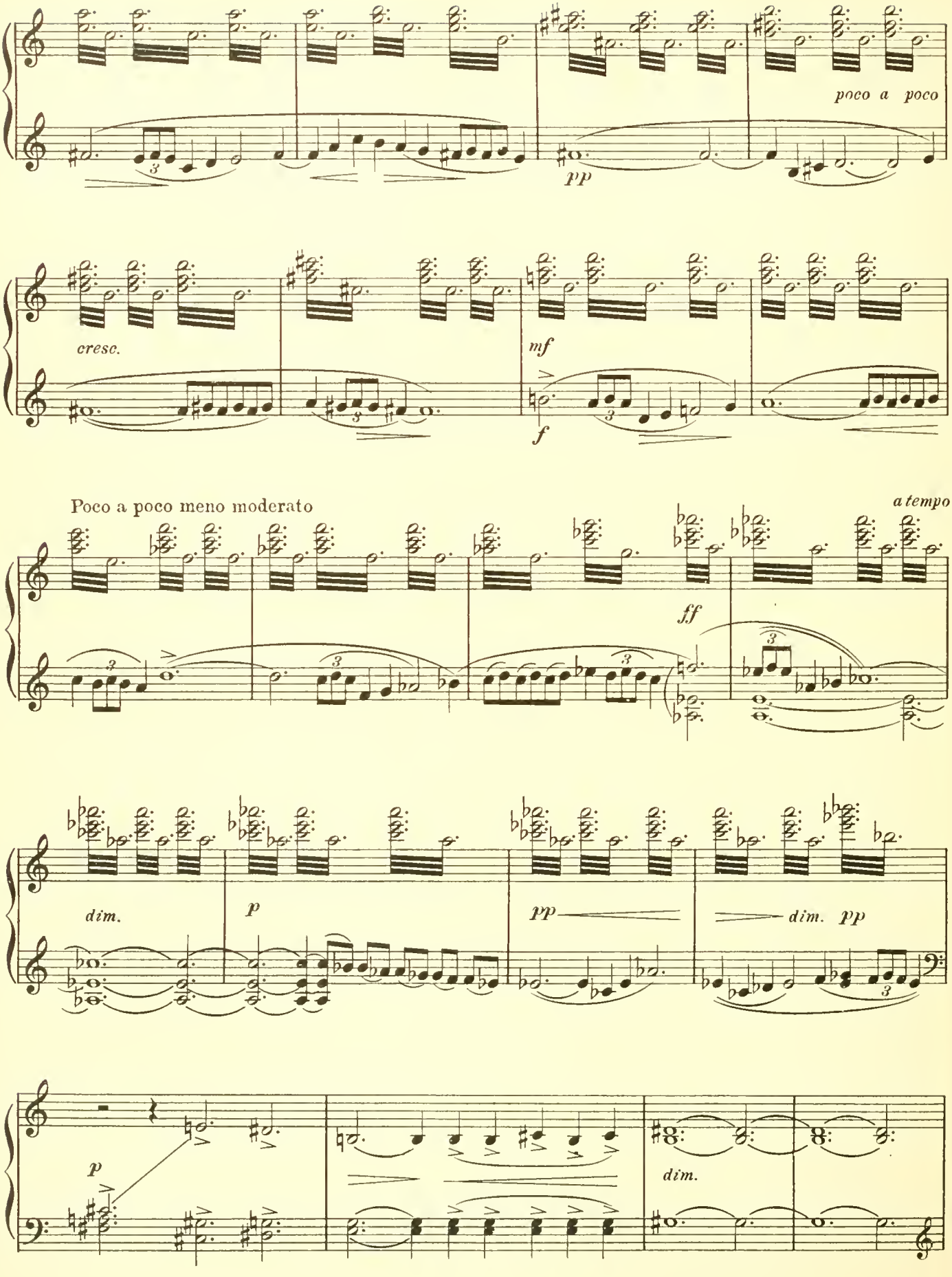
(Symphonic Poem Opus 22)

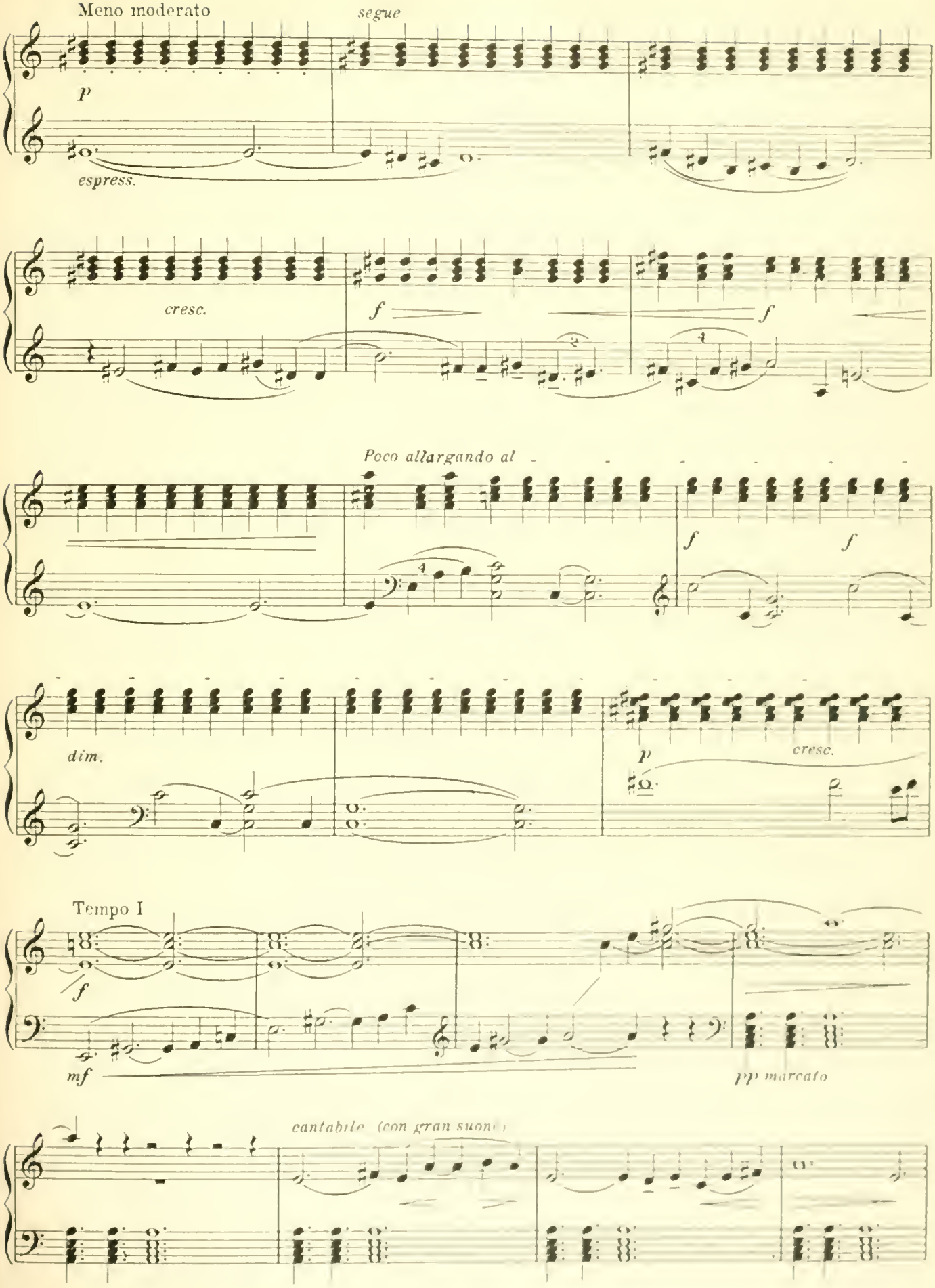


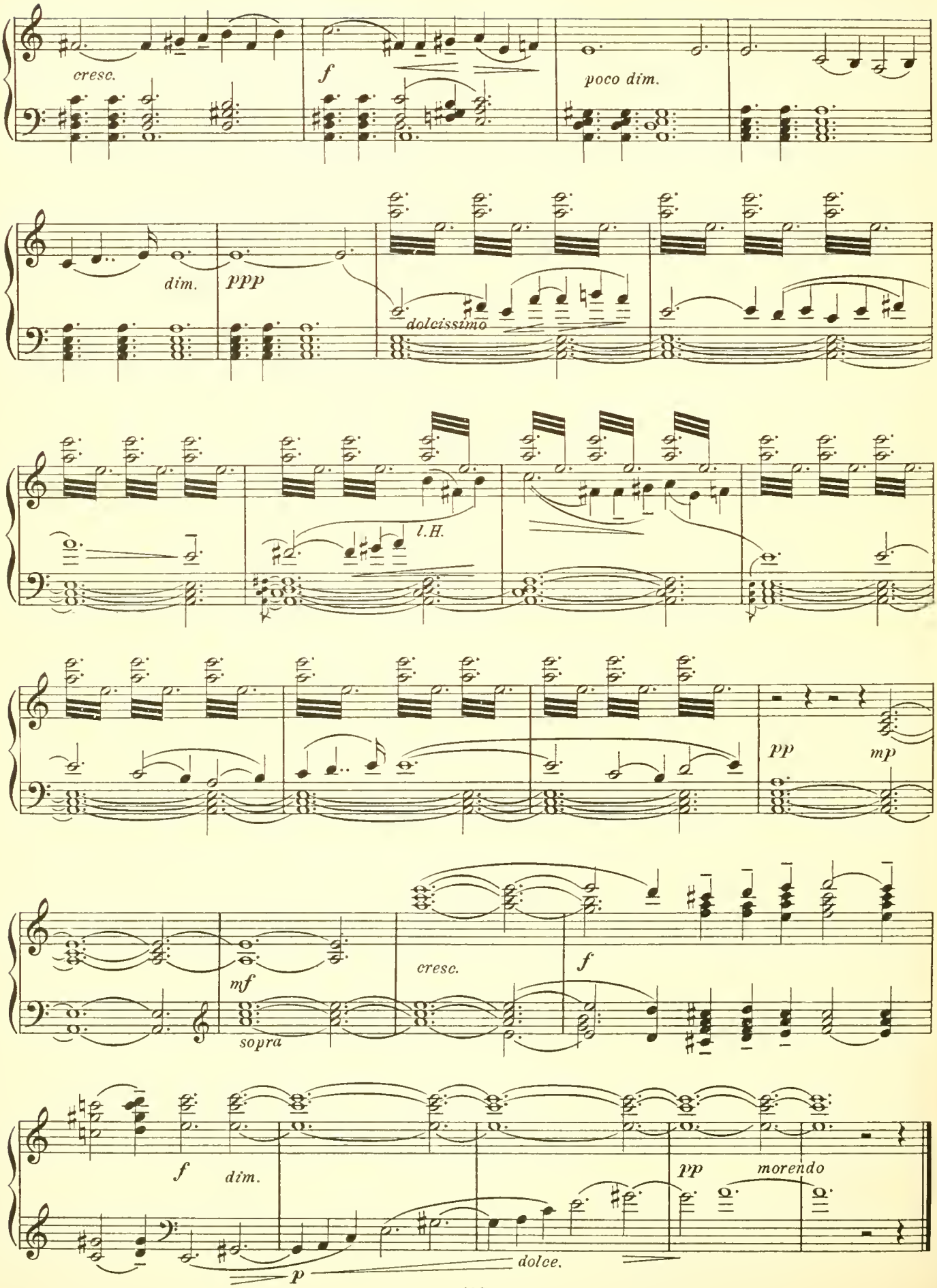
* Arranged for the Piano

Copyright 1907 by Breitkopf & Härtel
Reproduced by permission of Breitkopf & Härtel, New York


dim.
cresc.
mf
3
f
dim.
3
mf
p
dim. molto
mp
pp
p
dolce.
3


poco a poco
pp
cresc.
mf
f
Poco a poco meno moderato
a tempo
ff
dim.
p
pp
dim. pp
p
dim.


Meno moderato
segue
P
espress.
cresc.
f
f
Poco allargando al
f
f
dim.
p
cresc.
Tempo I
f
mf
pp marcato
cantabile (con gran suono)


cresc.
f
poco dim.
dim.
ppp
dolcissimo
l.H.
pp
mp
mf
sopra
cresc.
f
f
dim.
pp
morendo
p
dolce.

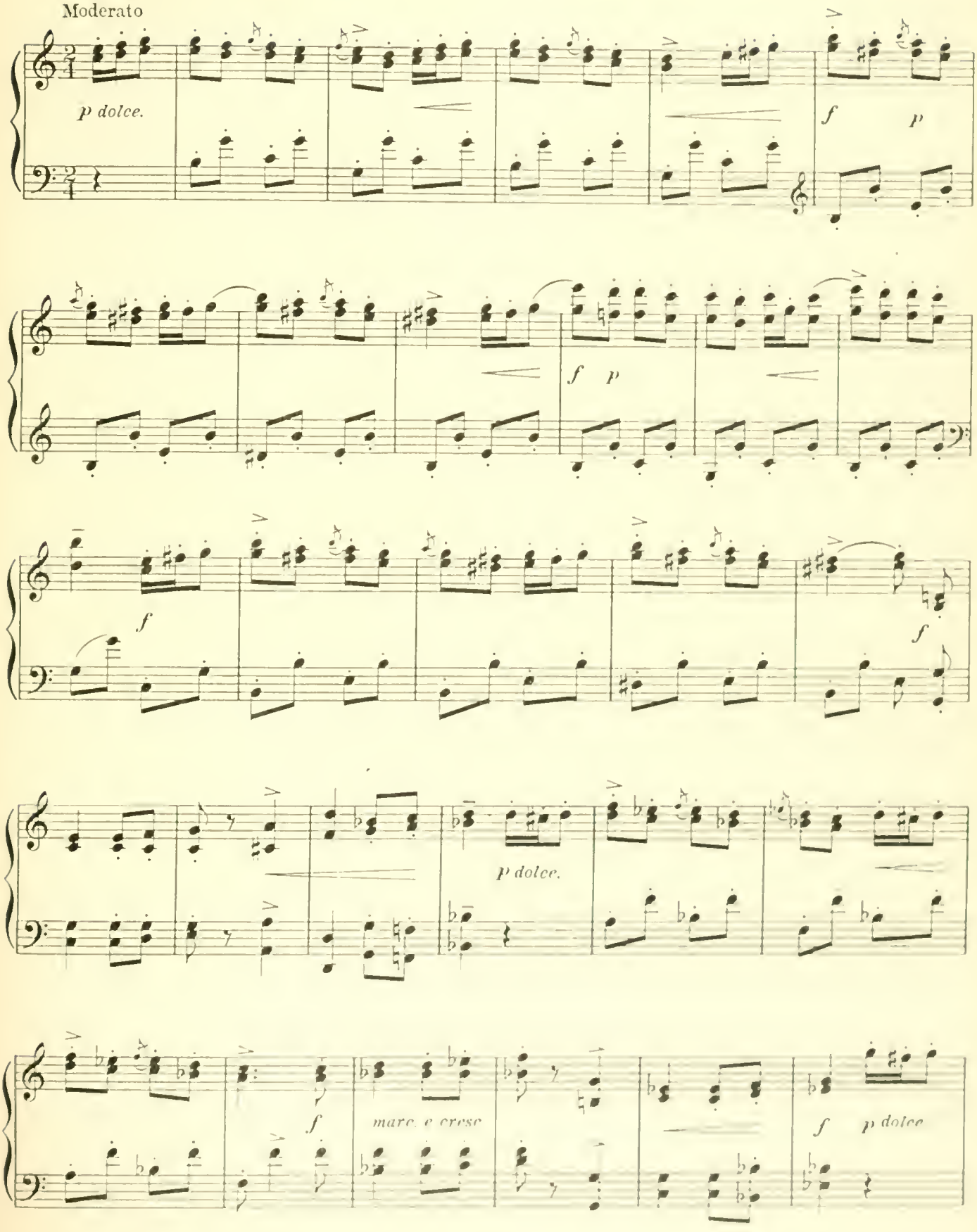
SECTION FOURTEEN

THE BOHEMIAN, HUNGARIAN AND ITALIAN SCHOOLS

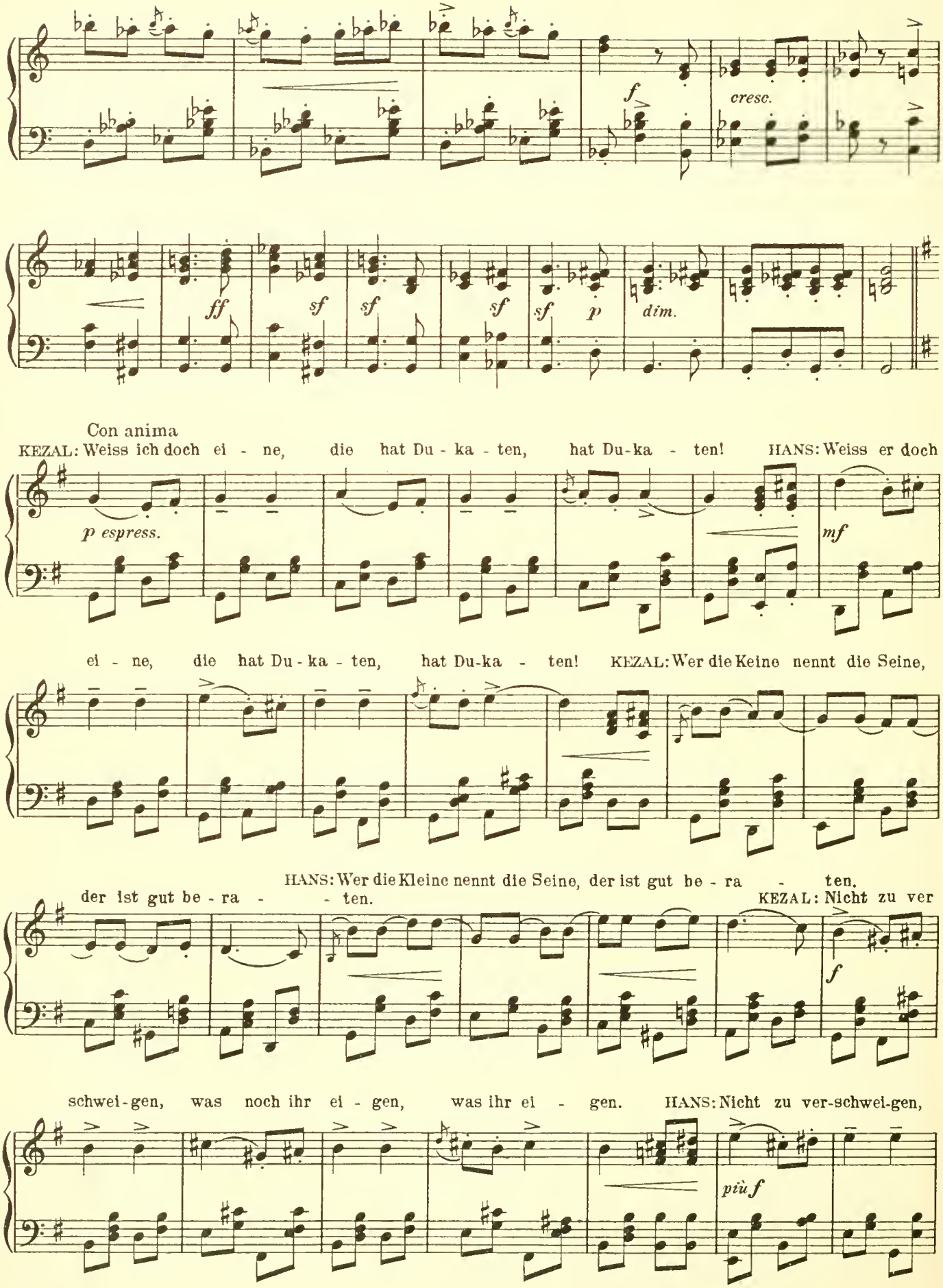
Friedrich Smetana (1824–1884)

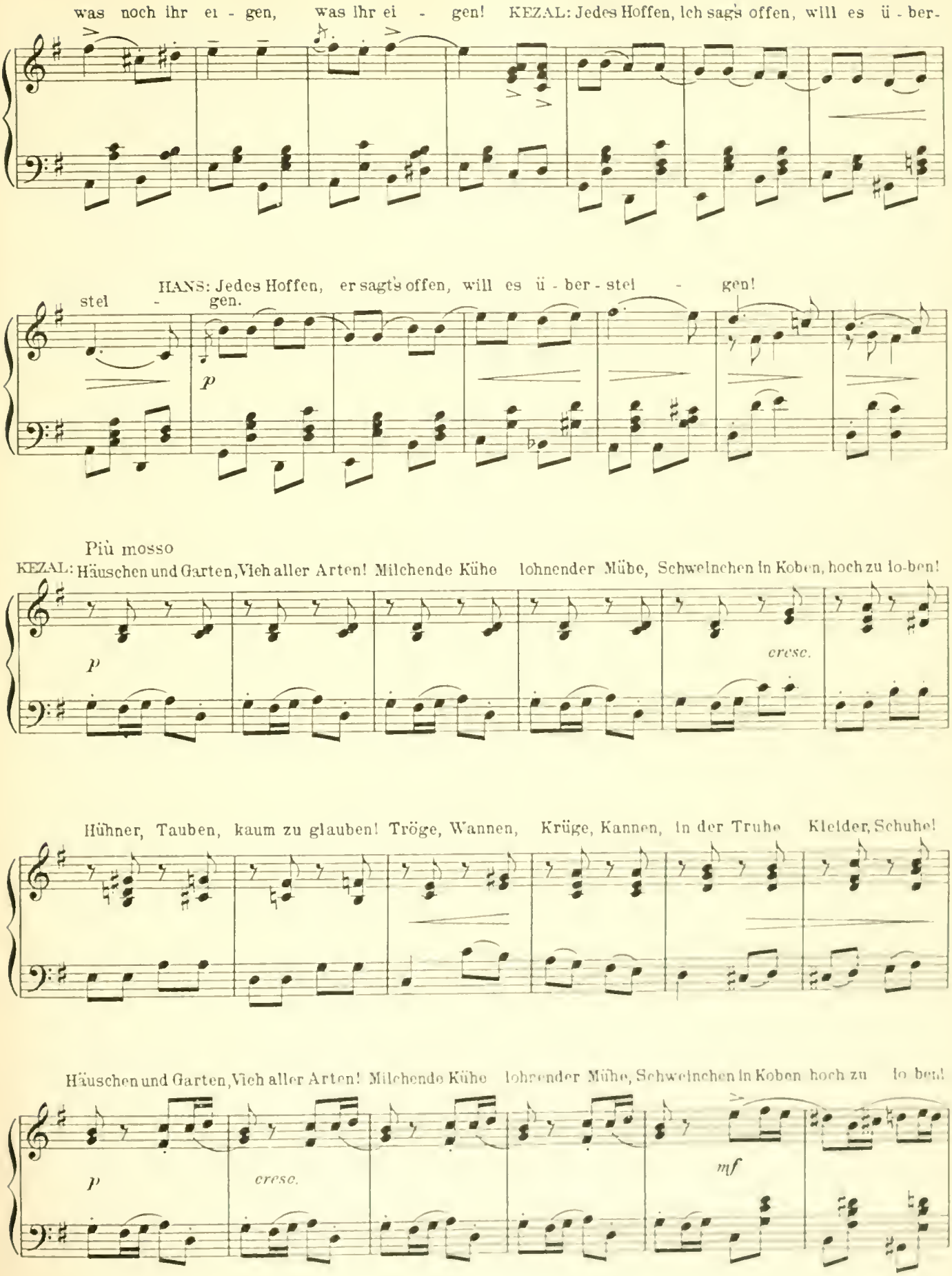
From "The Bartered Bride"

POLKA
Moderato

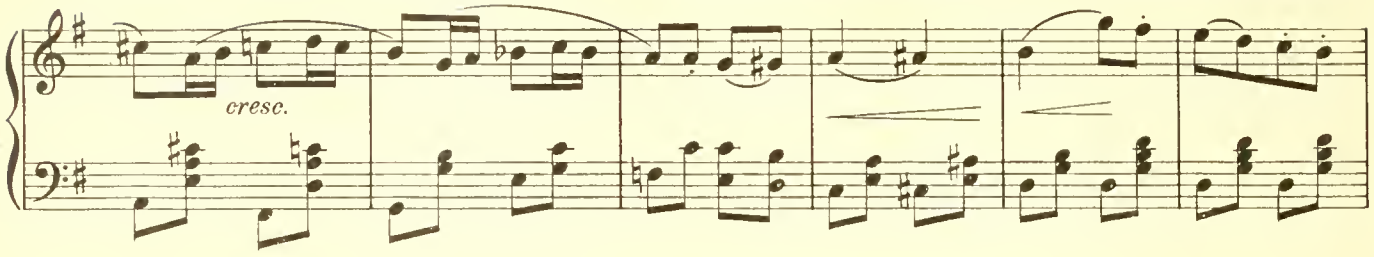


Courtesy of Ed. Bote & G. Bock, Berlin

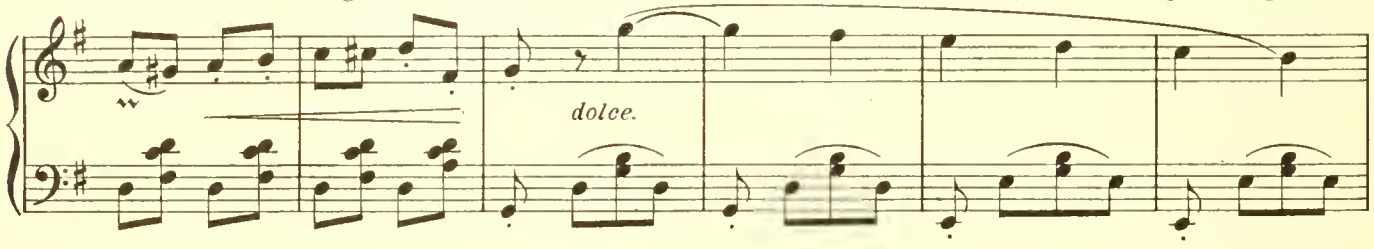

f
cresc.
ff
sf
sf
sf
sf
p
dim.
Con anima
KEZAL: Weiss ich doch ei - ne, die hat Du - ka - ten, hat Du-ka - ten!
HANS: Weiss er doch
p espress.
mf
ei - ne, die hat Du - ka - ten, hat Du-ka - ten!
KEZAL: Wer die Keine nennt die Seine,
der ist gut be - ra - - ten.
HANS: Wer die Kleine nennt die Seine, der ist gut be - ra - ten.
KEZAL: Nicht zu ver
f
schwei-gen, was noch ihr ei - gen, was ihr ei - gen.
HANS: Nicht zu ver-schwei-gen,
più f


was noch ihr ei - gen, was ihr ei - gen! KEZAL: Jedes Hoffen, ich sag's offen, will es ü - ber-
HANS: Jedes Hoffen, er sagt's offen, will es ü - ber - stei - gen!
stei - gen.
p
Più mosso
KEZAL: Häuschen und Garten, Vieh aller Arten! Milchende Kühe lohnender Müh, Schweinchen in Koben, hoch zu lo-ben!
p
cresc.
Hühner, Tauben, kaum zu glauben! Tröge, Wannen, Krüge, Kannen, in der Truhe Kleider, Schuhe!
Häuschen und Garten, Vieh aller Arten! Milchende Kühe lohnender Müh, Schweinchen in Koben hoch zu lo-ben!
p
cresc.
mf

Hühner, Tauben, kaum zu glauben! Tröge, Wannen, Krüge, Kannen, in der Truhe Kleider, Schuhe,

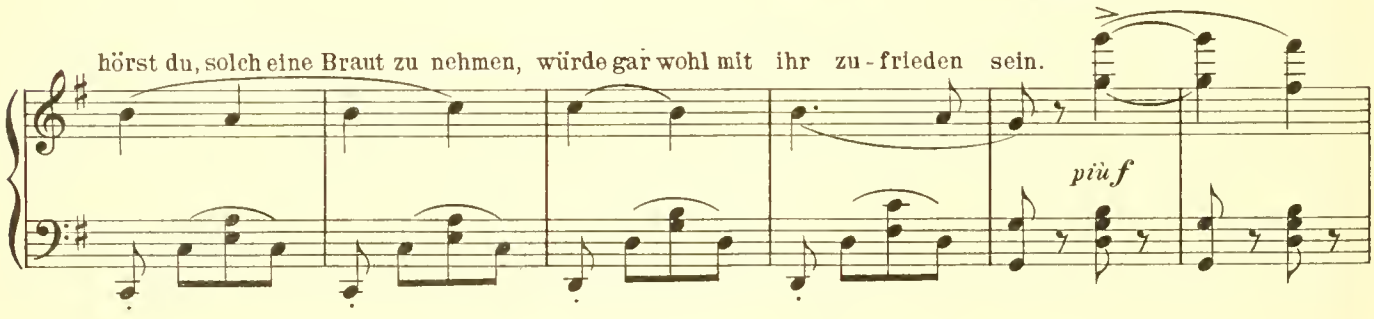


o-bend rein ein nagel-neuer Schrein! Durfte kein Prinz sich schämen, hörst du, sondern sich gleich bequemen,

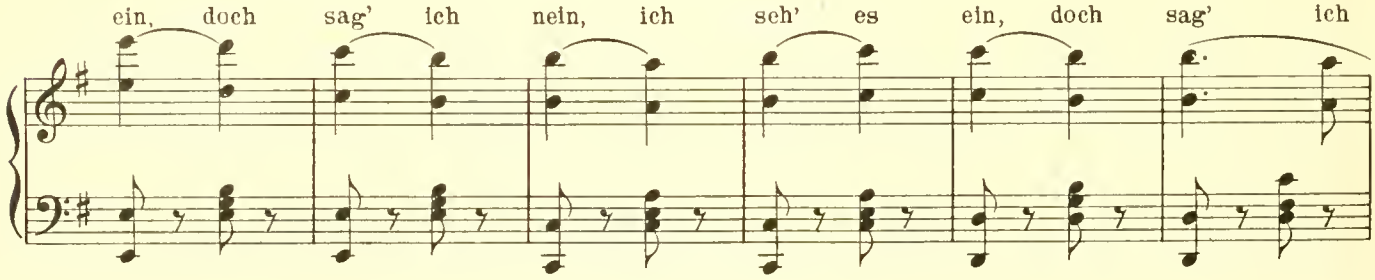


HANS: Ich seh' es

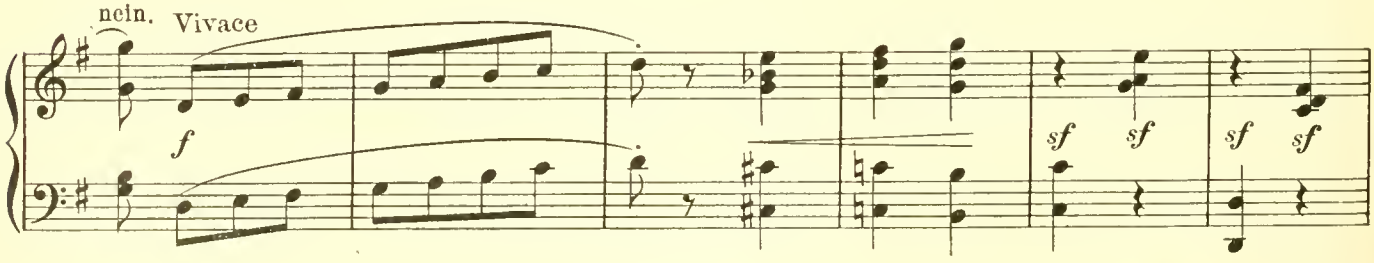
hörst du, solch eine Braut zu nehmen, würde gar wohl mit ihr zu-frieden sein.

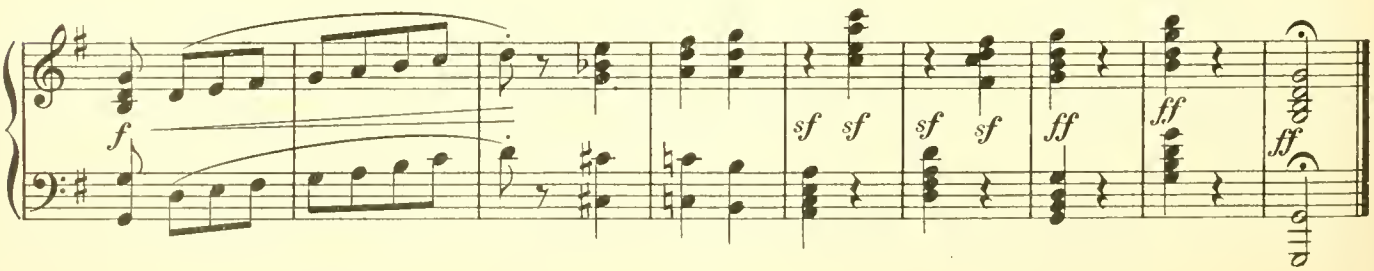


ein, doch sag' ich nein, ich seh' es ein, doch sag' ich



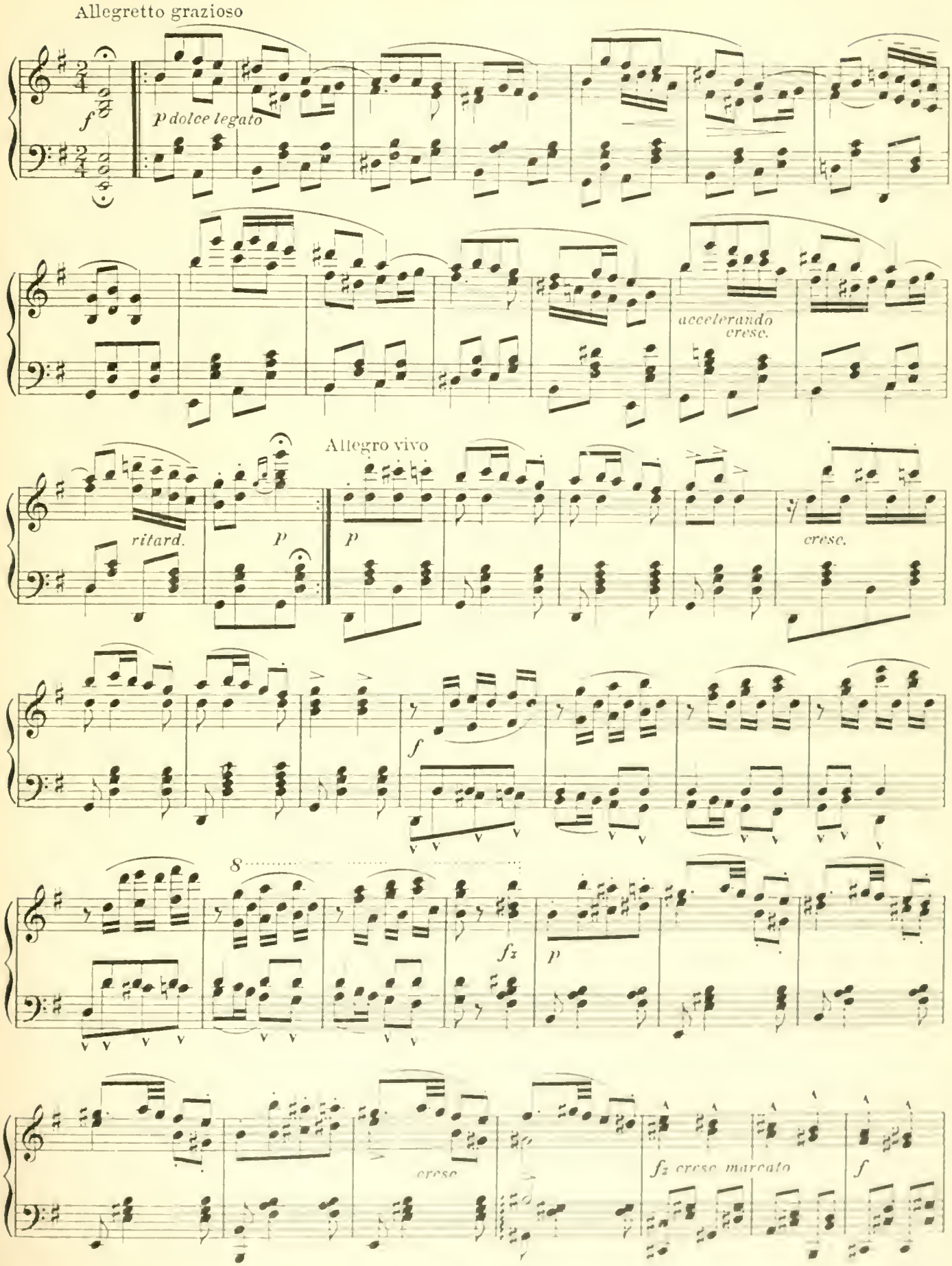
nein. Vivace

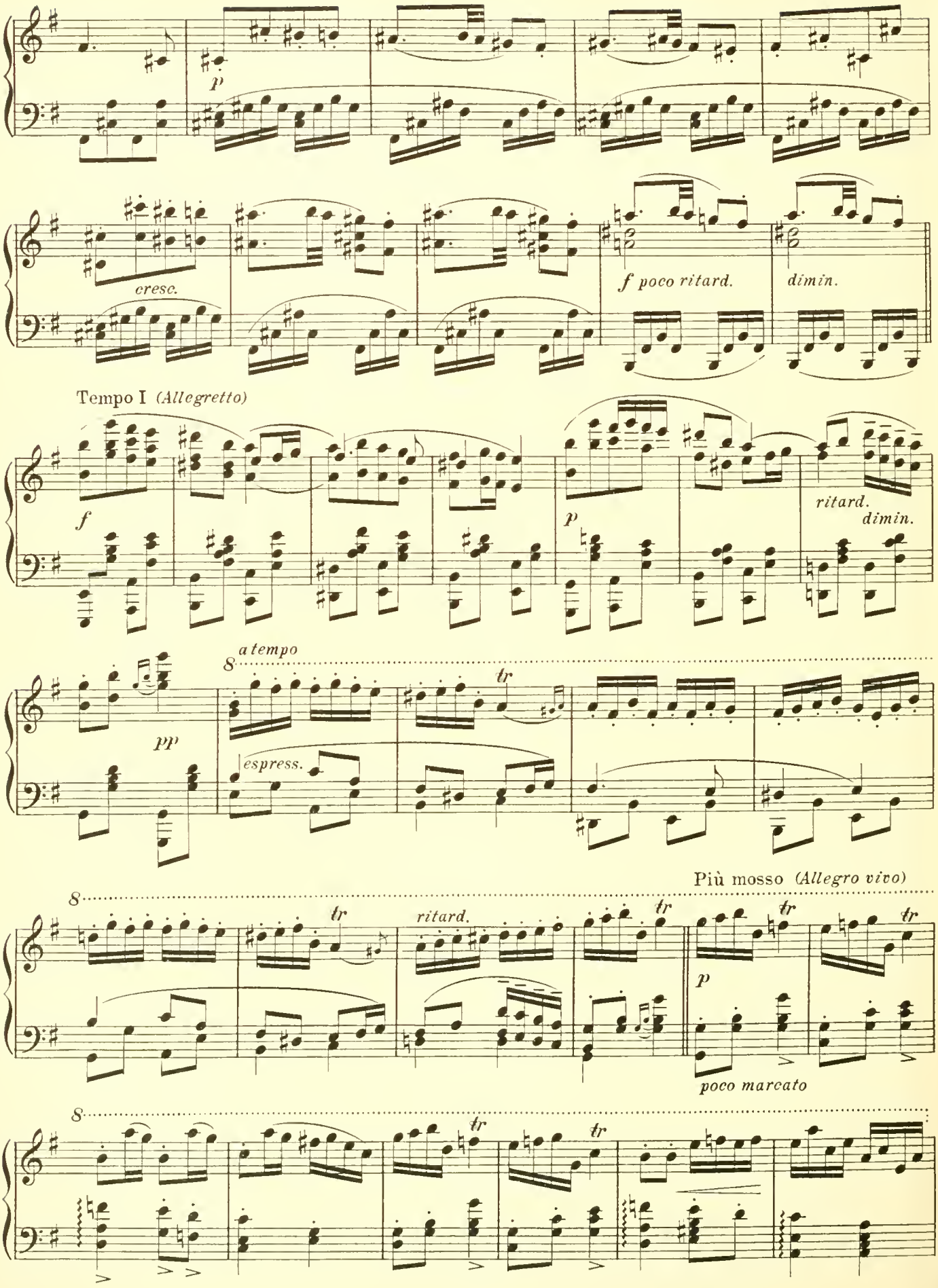


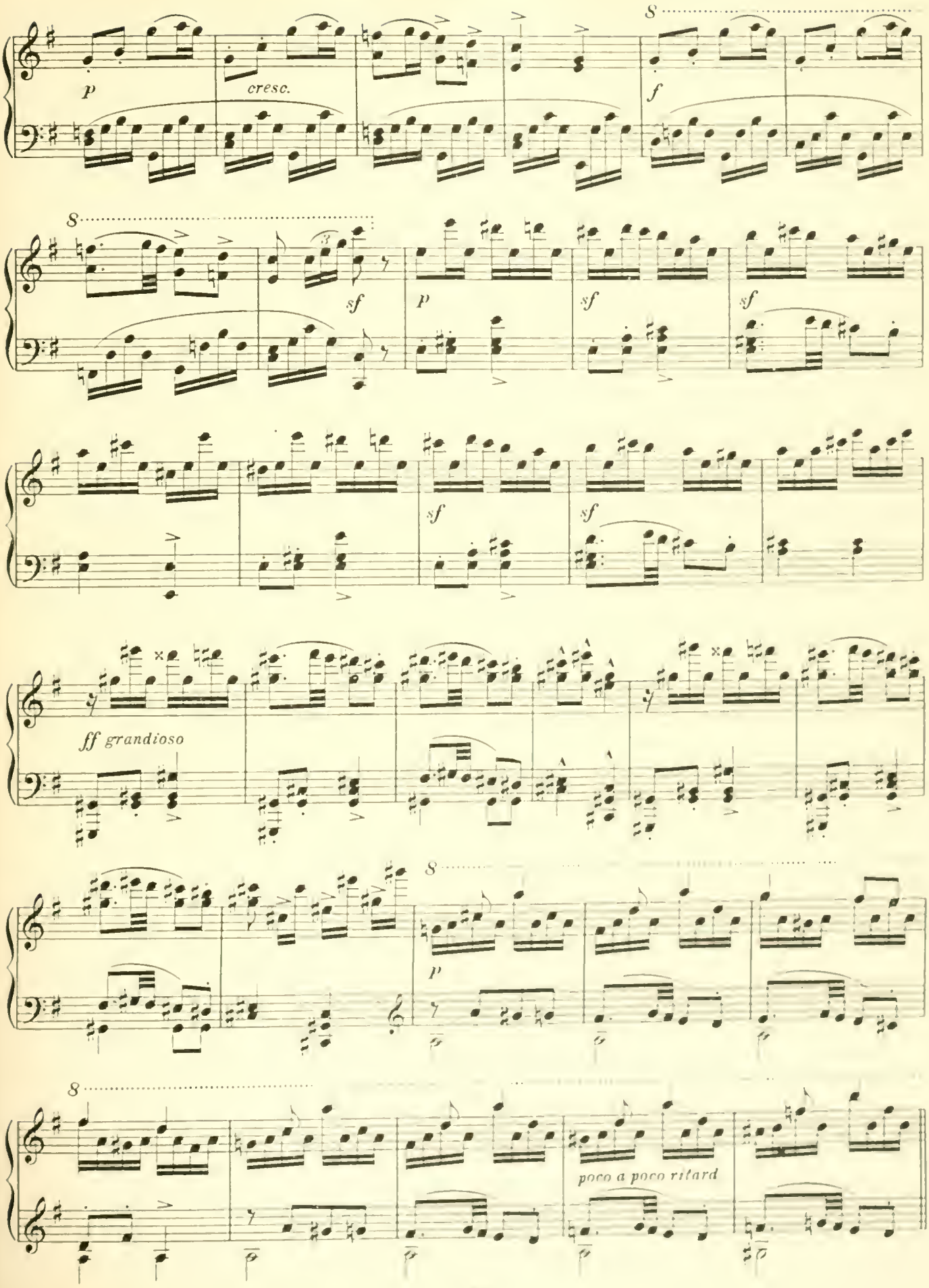


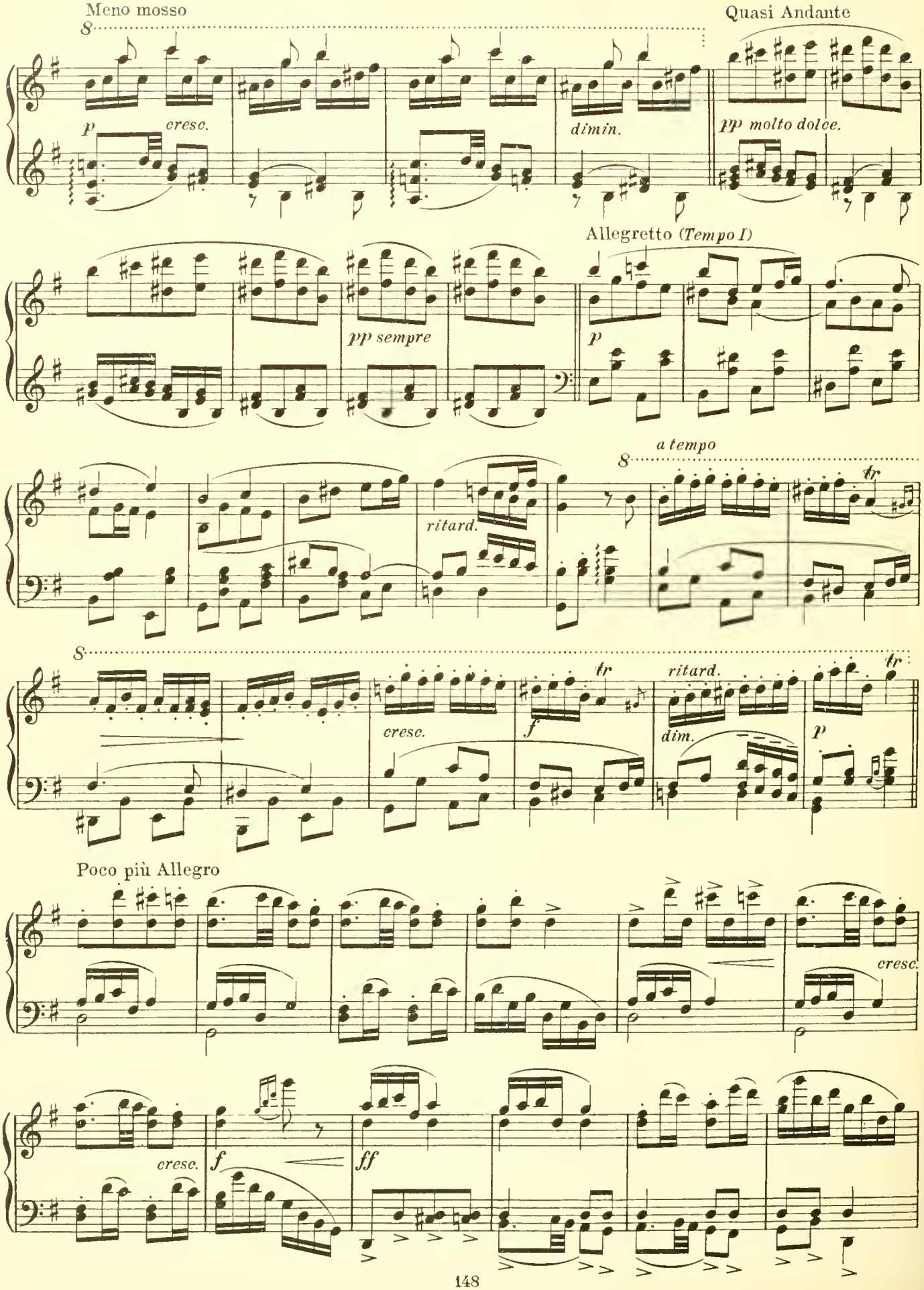
Antonin Dvořák (1841–1904)

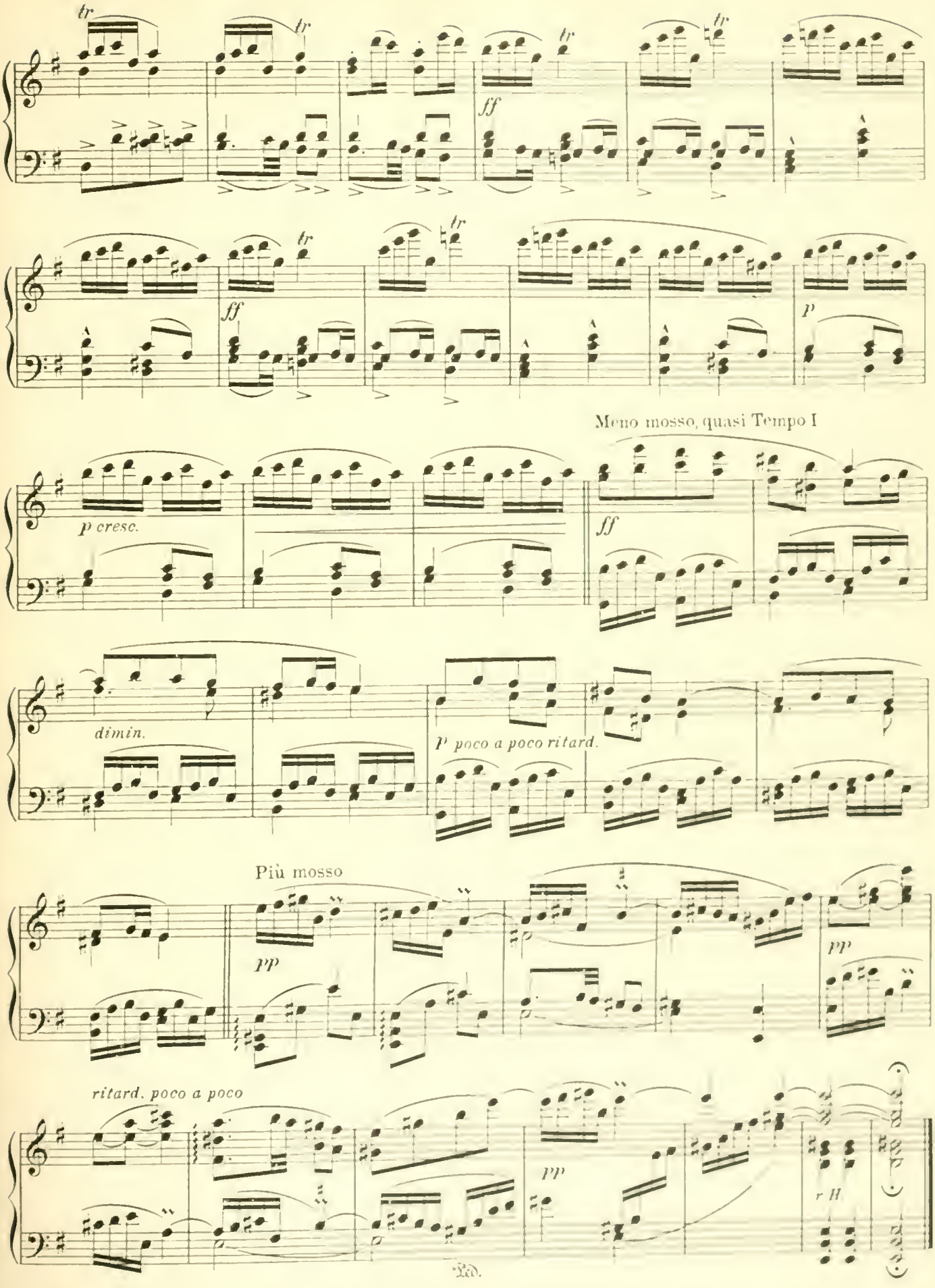
Slavic Dance No. 2 (Op. 46, Vol. I)




p
cresc.
f poco ritard.
dimin.
Tempo I (Allegretto)
f
p
ritard.
dimin.
a tempo
pp
espress.
tr
Più mosso (Allegro vivo)
ritard.
p
poco marcato

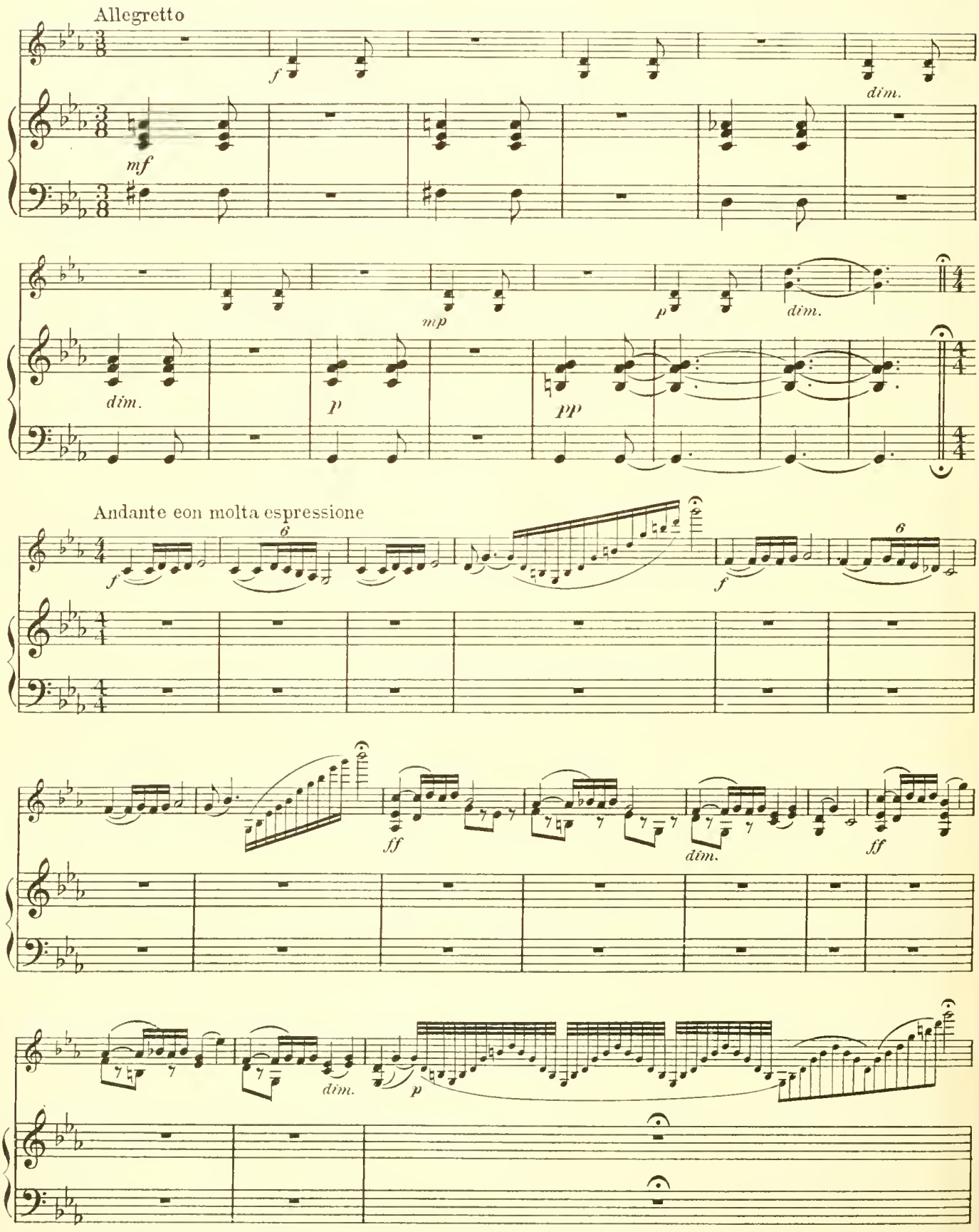

p
cresc.
f
sf
p
sf
sf
sf
sf
ff grandioso
p
poco a poco ritard

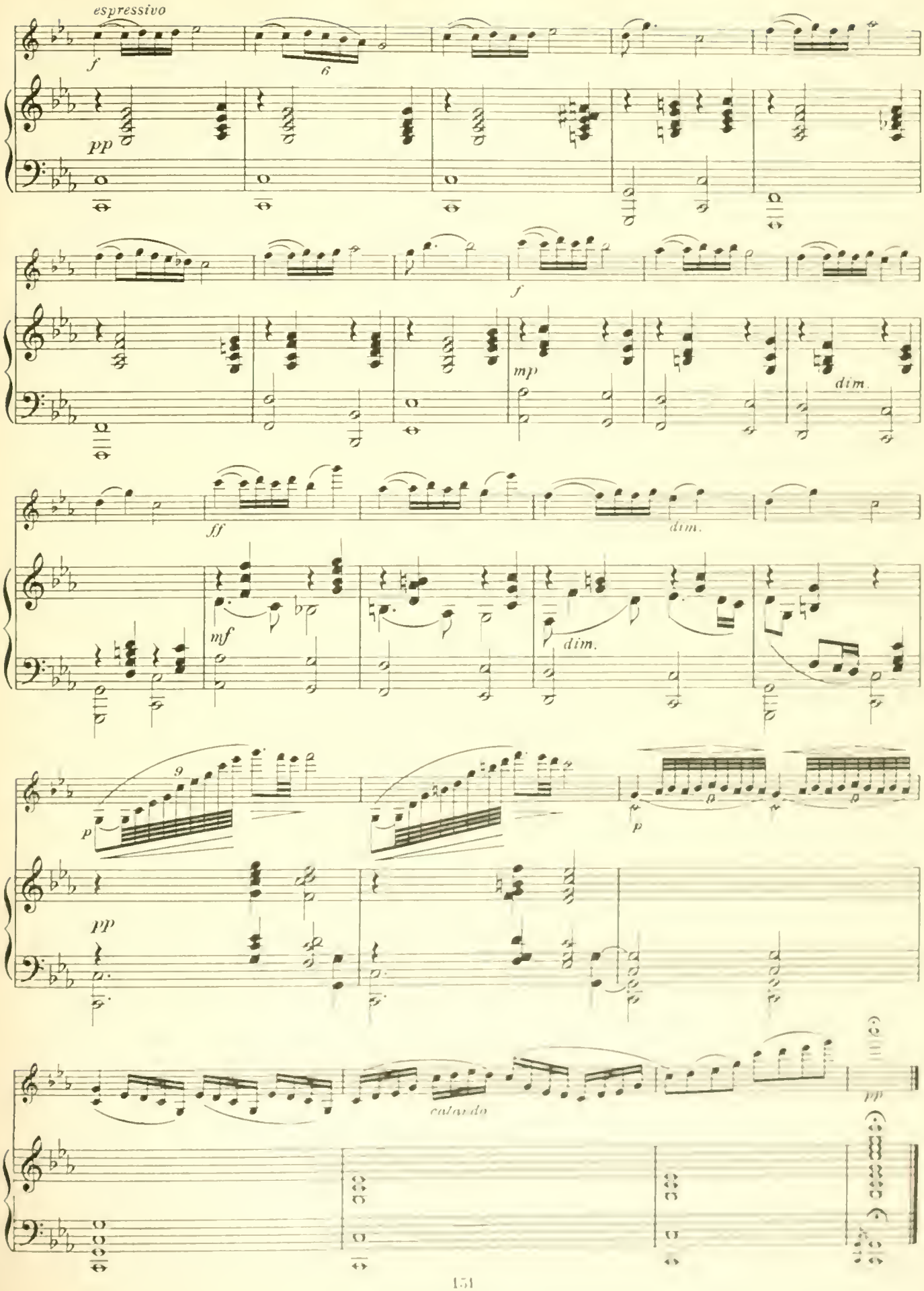

Meno mosso
Quasi Andante
p
cresc.
dimin.
pp molto dolce.
Allegretto (Tempo I)
pp sempre
p
a tempo
ritard.
tr
cresc.
f
ritard.
dim.
p
Poco più Allegro
cresc.
cresc.
f
ff


tr
ff
p
Meno mosso, quasi Tempo I
p cresc.
ff
dimin.
p poco a poco ritard.
Più mosso
pp
pp
ritard. poco a poco
pp
r H
Ped.

Jenö Hubay (born 1858)

Andante from the Opera Der Geigenmeister von Cremona

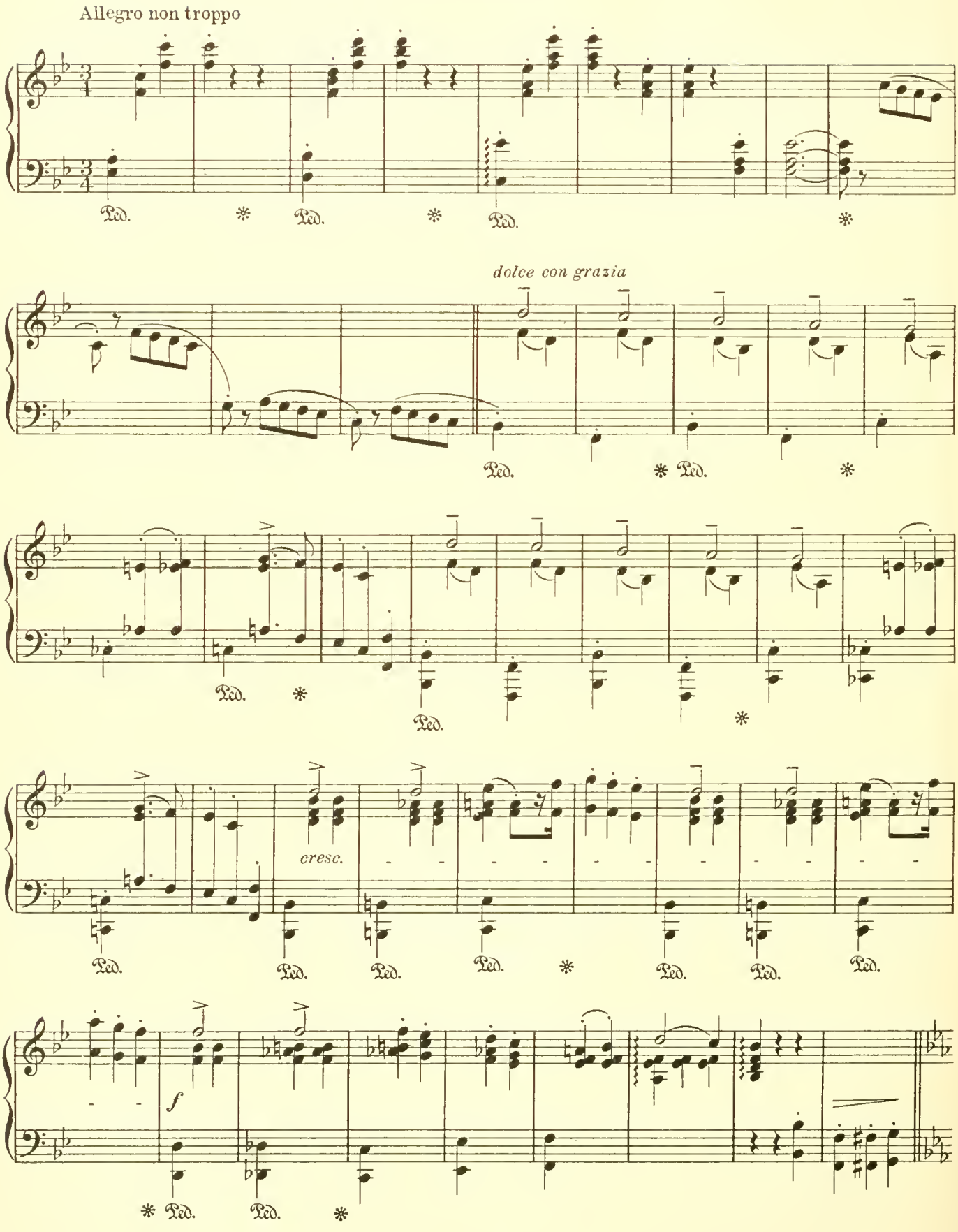


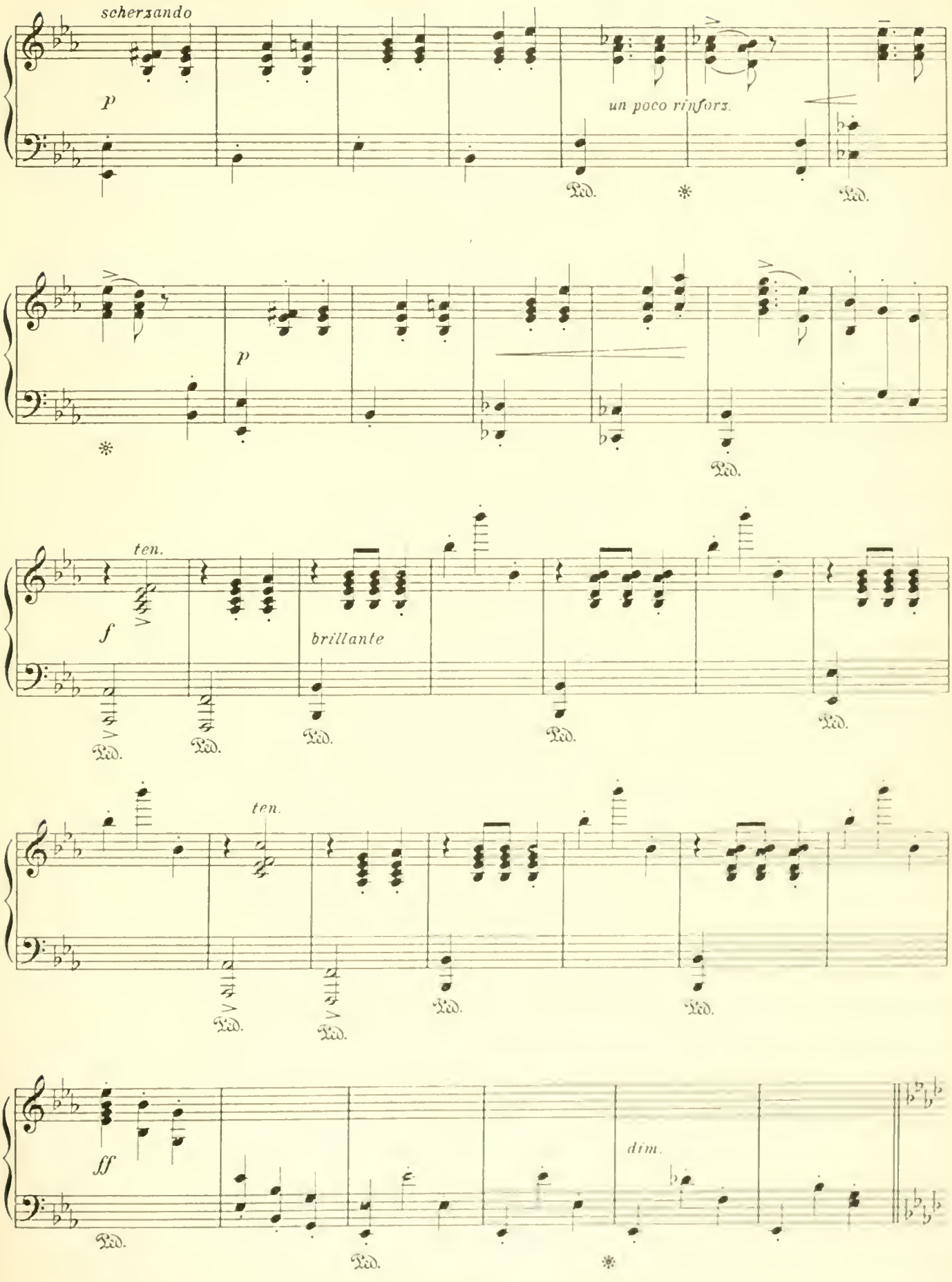

espressivo
f
6
pp
f
mp
dim.
ff
dim.
mf
dim.
9
p
pp
calando
pp

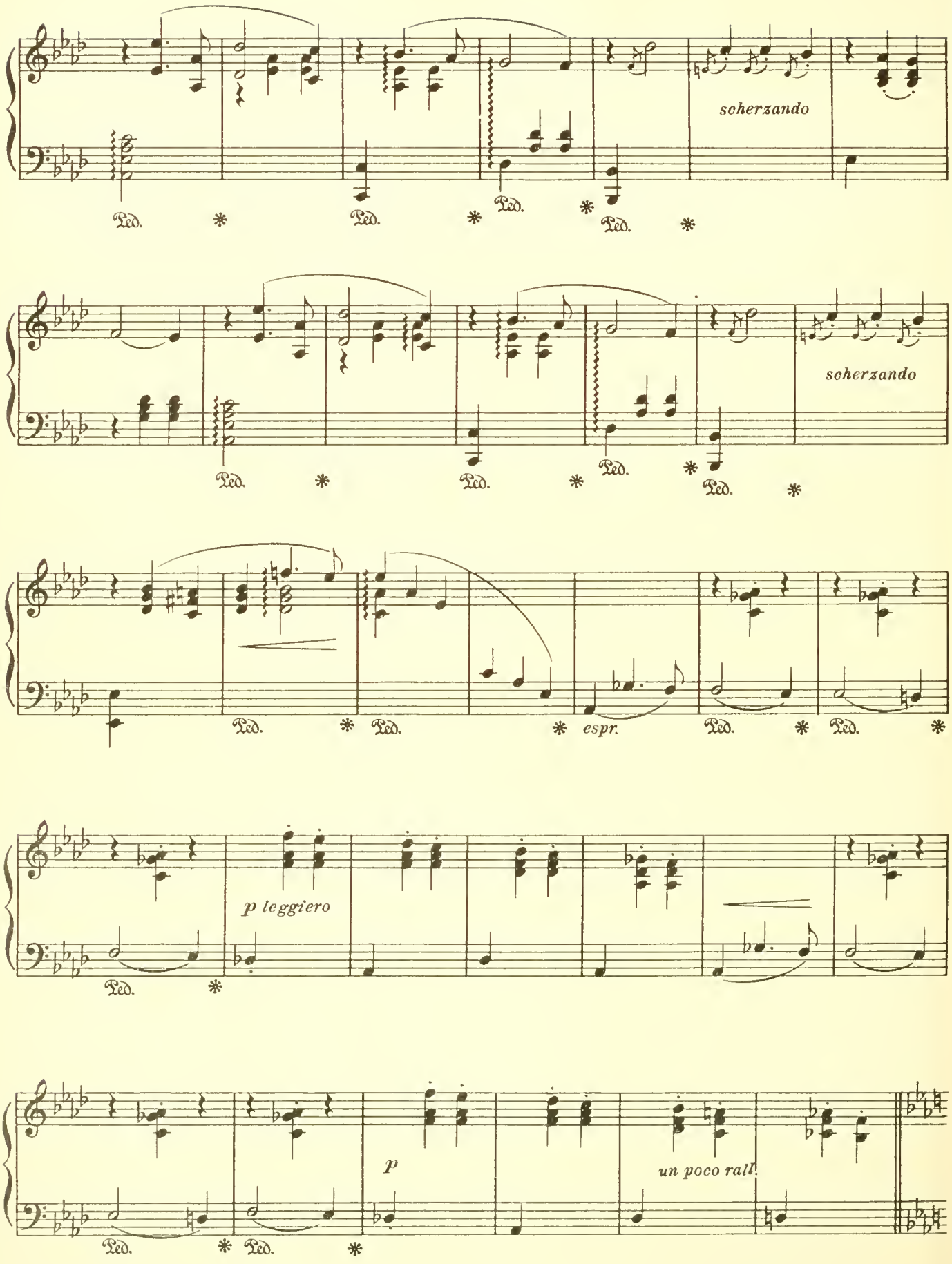
Géza Zichy (born 1849)

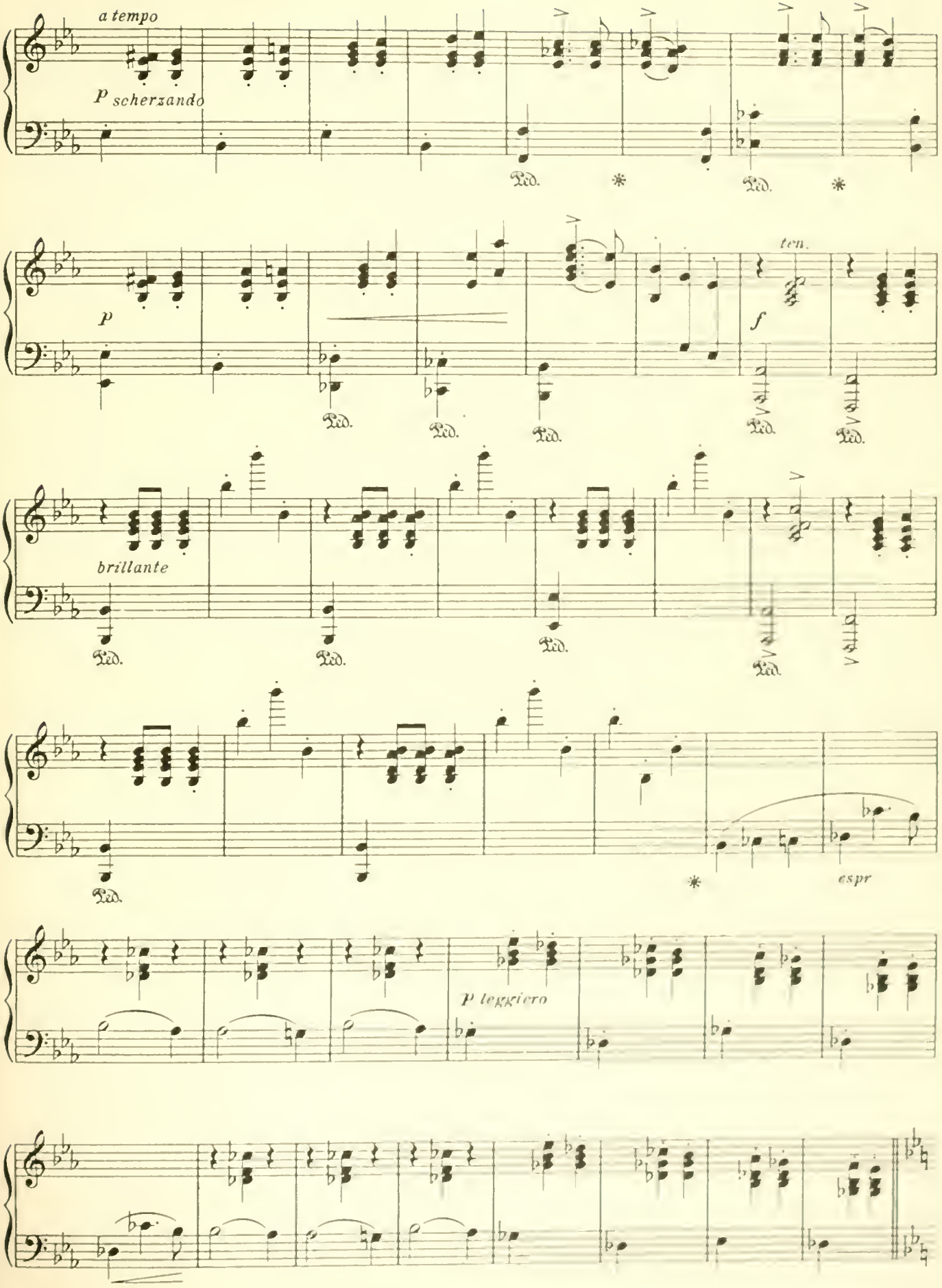
Valse d'Adèle

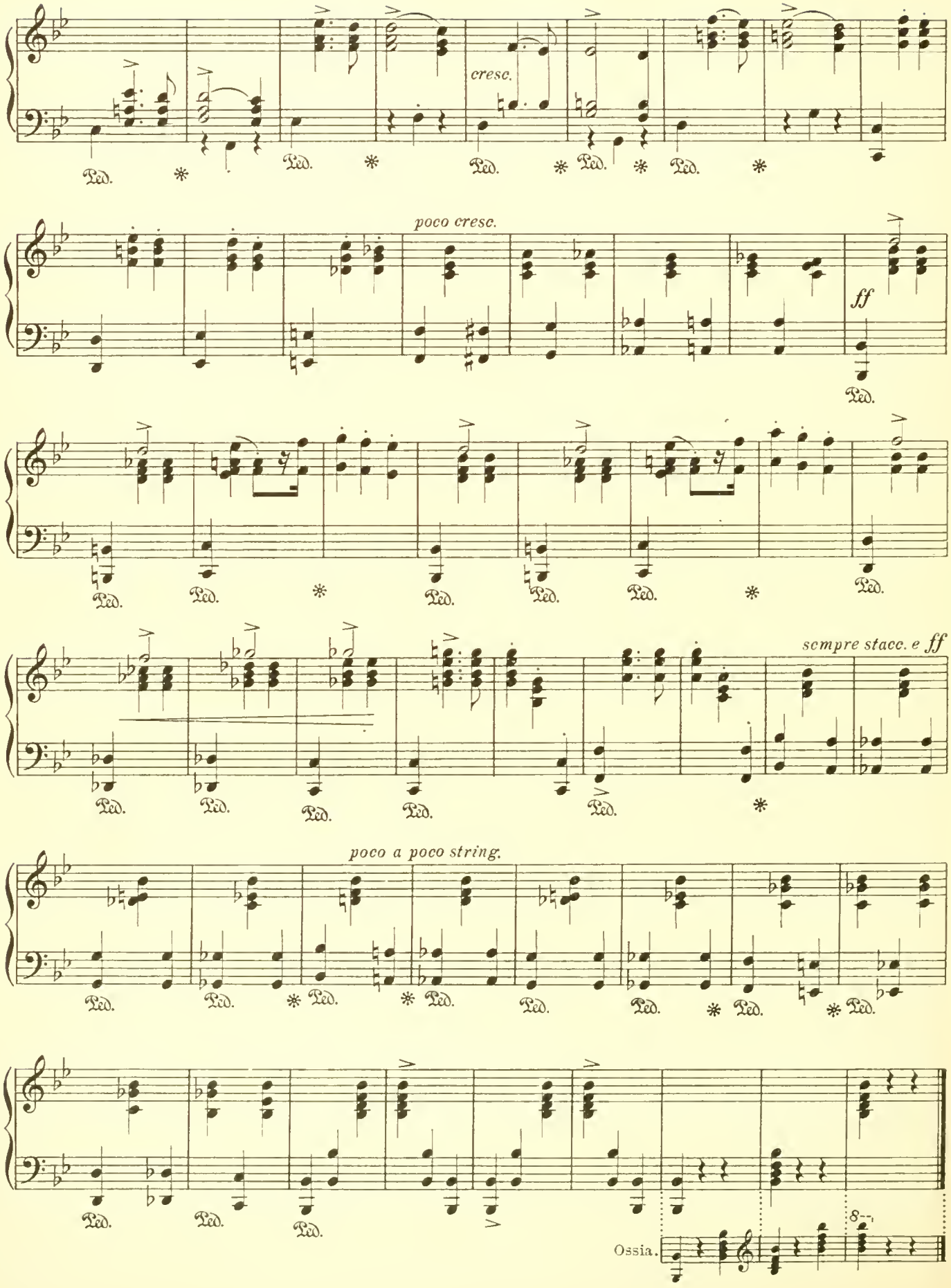
For the left hand alone




scherzando
p
un poco rinforz.
Ped.
*
p
ten.
f
brillante
ten.
ff
dim.


scherzando
Ped.
scherzando
Ped.
espr.
p leggiero
p
un poco rall.

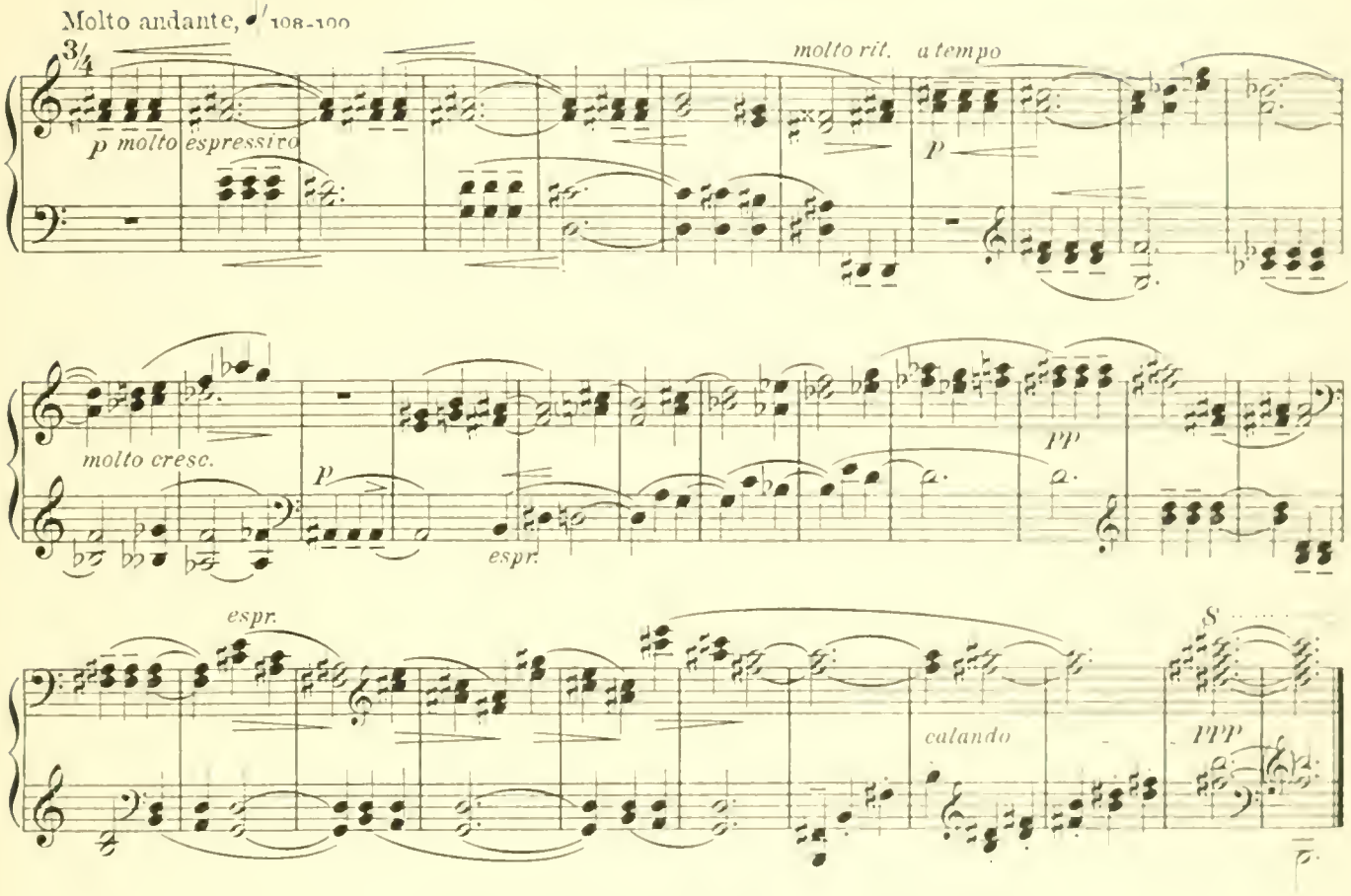

a tempo
P scherzando
Ped.
*
p
ten.
f
brillante
espr
P leggiero


cresc.
poco cresc.
ff
sempre stacc. e ff
poco a poco string.
Ossia.

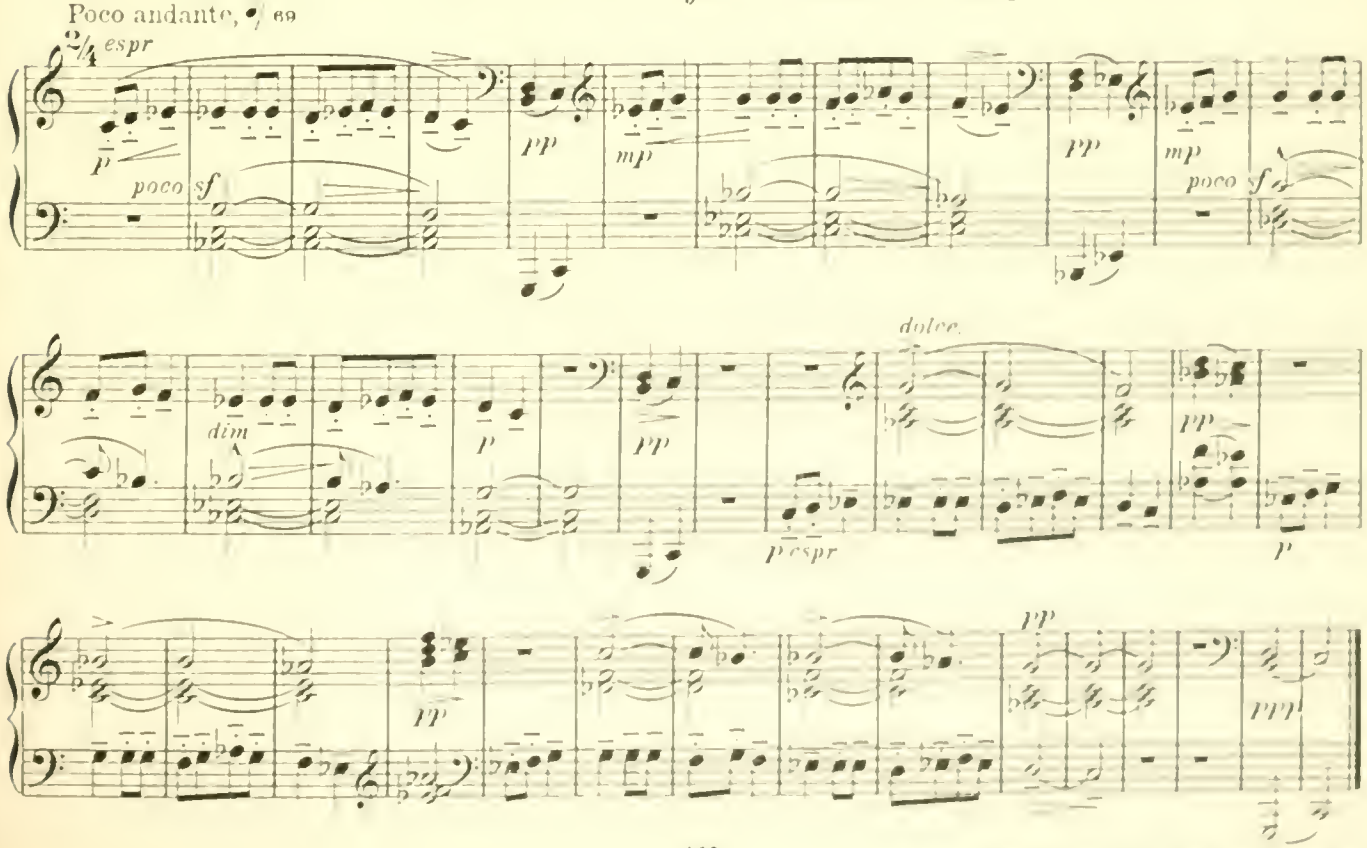
Bèla Bartok (b. 1881)

Selections from the "Ten Easy Pieces"

VII. Hajnal (Aurora)



VIII. "Azt mondják, nem adnak" (Folksong)

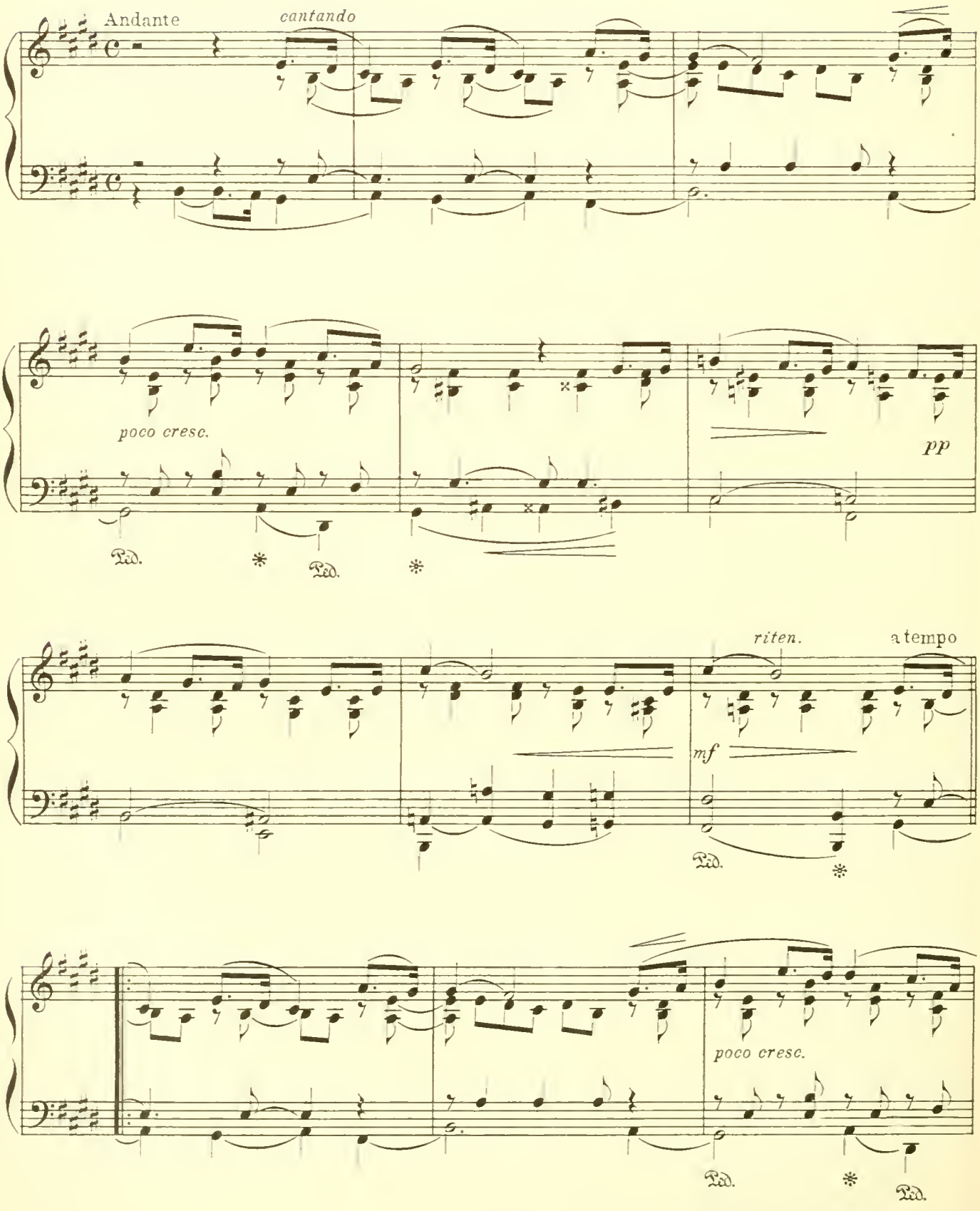


Courtesy of Karl Rozsnyai, Budapest

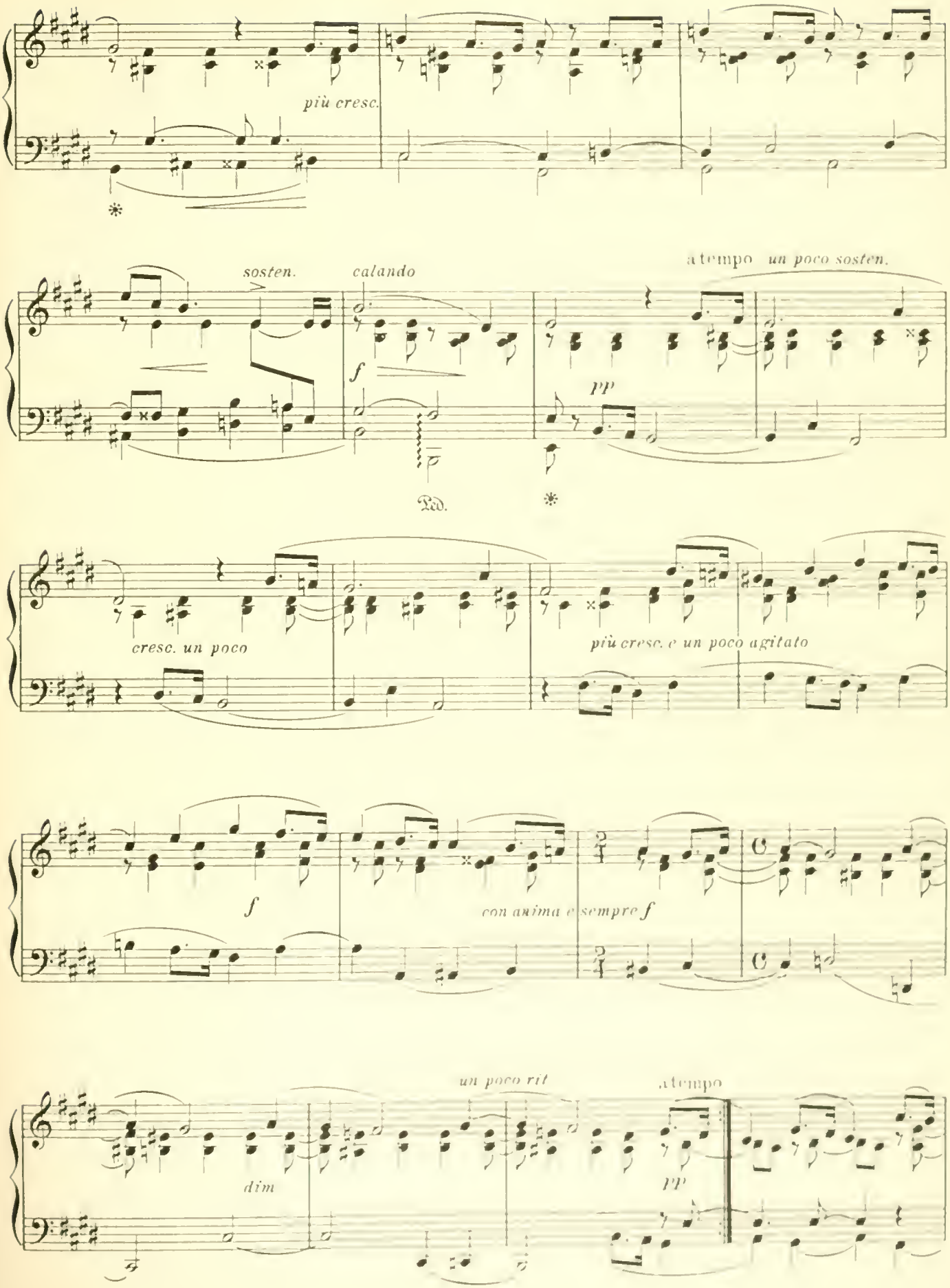
G. Sgambati (1843–1914)

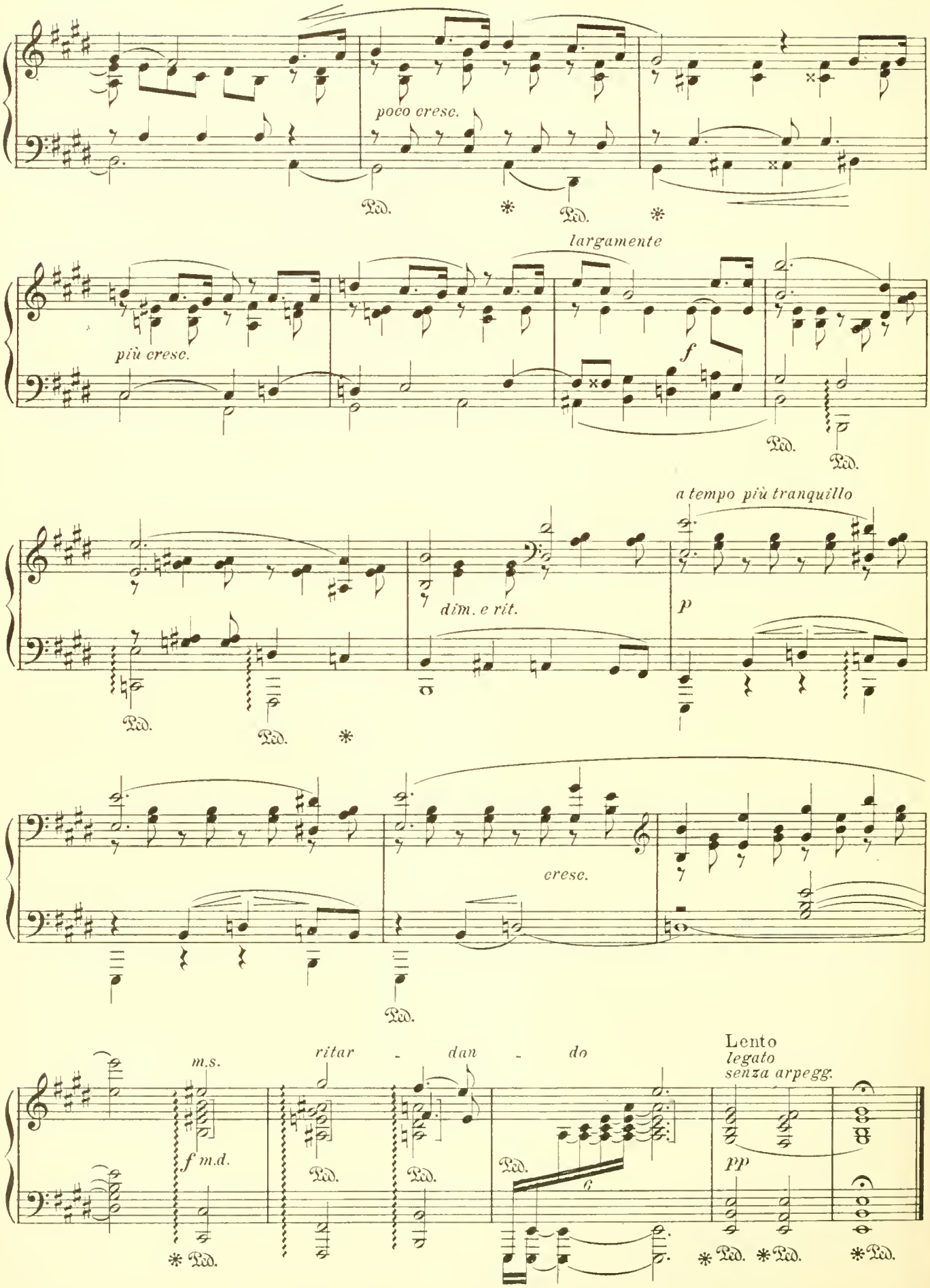
Rapelle-Toi!

(Romance Op. 23, No. 1)



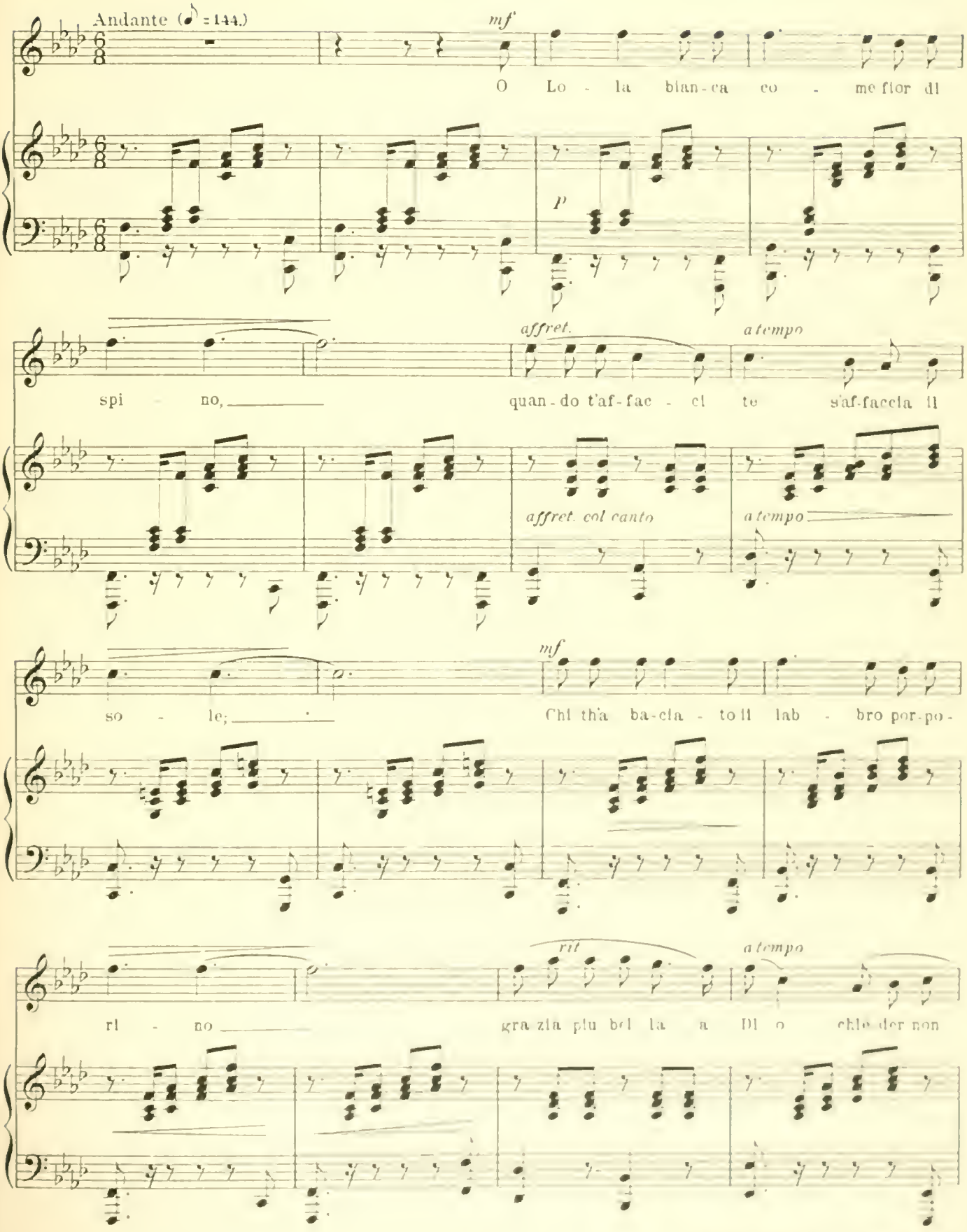
Courtesy of B. Schott's Söhne, Mayence


più cresc.
sosten.
calando
a tempo un poco sosten.
f
pp
Ped.
cresc. un poco
più cresc. e un poco agitato
f
con anima e sempre f
un poco rit
a tempo
dim
pp

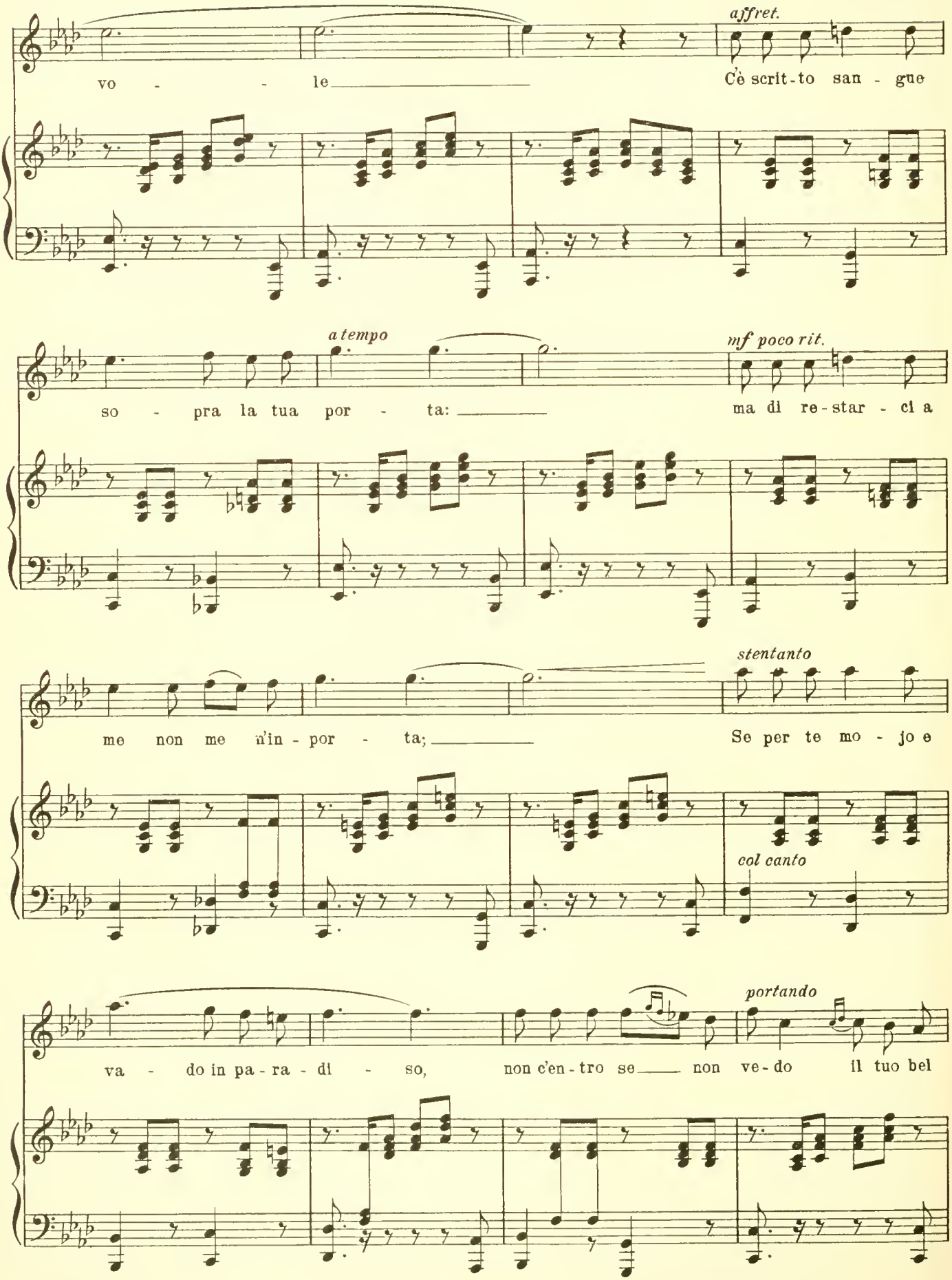

poco cresc.
Ped.
largamente
più cresc.
f
a tempo più tranquillo
dim. e rit.
p
cresc.
m.s.
f m.d.
ritar - dan - do
Lento
legato
senza arpegg.
pp

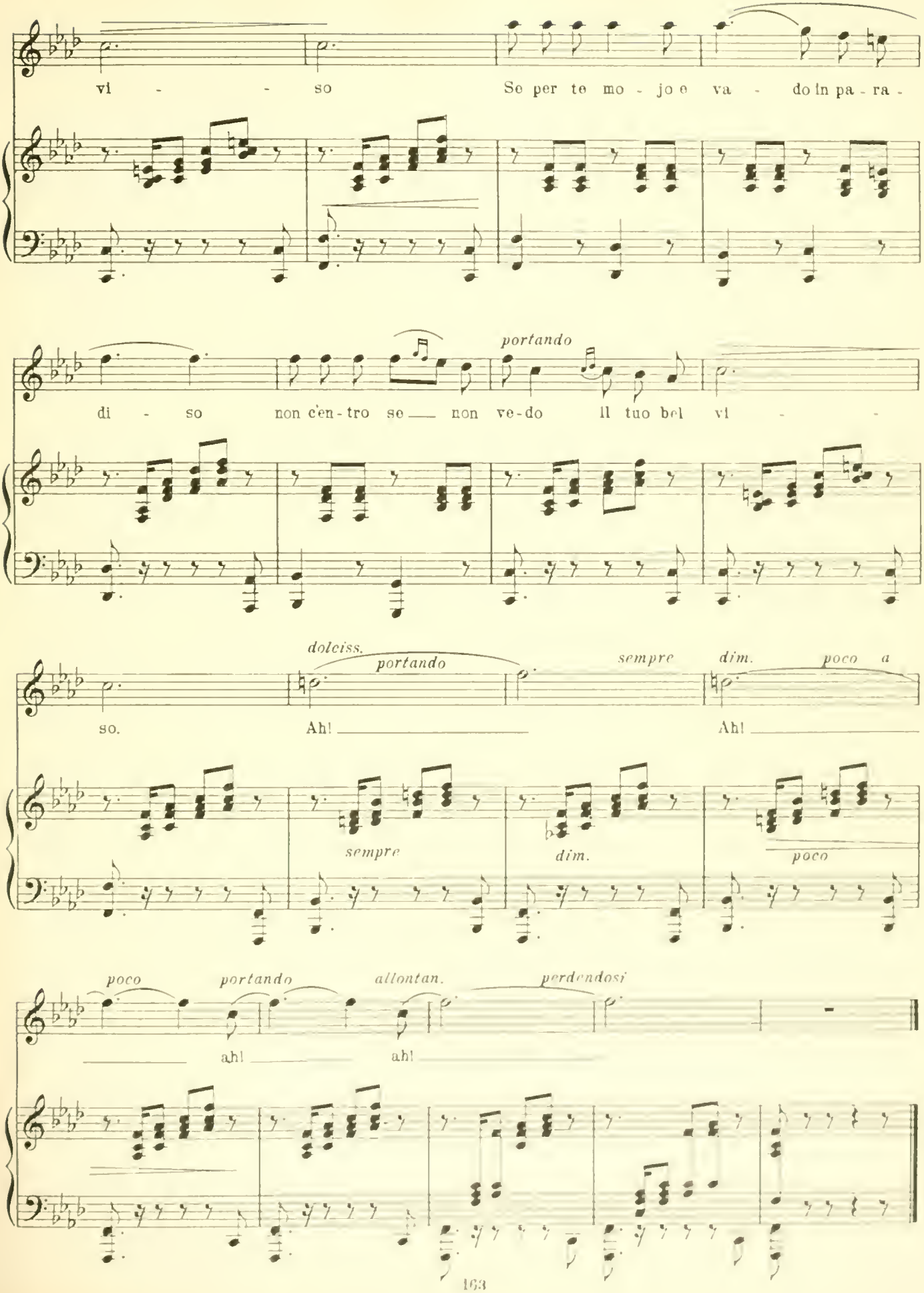
Pietro Mascagni (b.1863)

Siciliana from "Cavalleria Rusticana"



Courtesy of Ed. Bote & G. Bock, Berlin


affret.
vo - - le
C'è scrit-to san - gue
a tempo
so - pra la tua por - ta:
mf poco rit.
ma di re-star - ci a
me non me n'in - por - ta;
stentanto
Se per te mo - jo e
col canto
va - do in pa-ra - di - so,
non c'en-tro se non ve-do
portando
il tuo bel


vi - - so
Se per te mo - jo e va - do in pa - ra -
di - so
non c'en - tro se non ve - do
portando
il tuo bel vi - -
so.
Ah!
Ah!
dolciss.
portando
sempre
dim.
poco a
sempre
dim.
poco
poco
portando
allontan.
perdendosi
ah!
ah!

Ermanno Wolf-Ferrari (b.1876)

From "Le Donne Curiose"

Tempo de Menuetto tranquillo

Rosaura

(danzando con Florindo)

P mezza voce

Stret - ta nel - la mia ma - no è la tua man tre - man - te;

dolciss.

mi scen-de in fon-do al co - re il tuo re-spir fra - gran - -

P

te, e so - a - - ve lo ba - cia e so - a - ve lo ba - cia, mi

più cresc. *con espansione* *f* *P*

scen - de in fon-do al co - - - re il tuo re-spir il tuo re-

p

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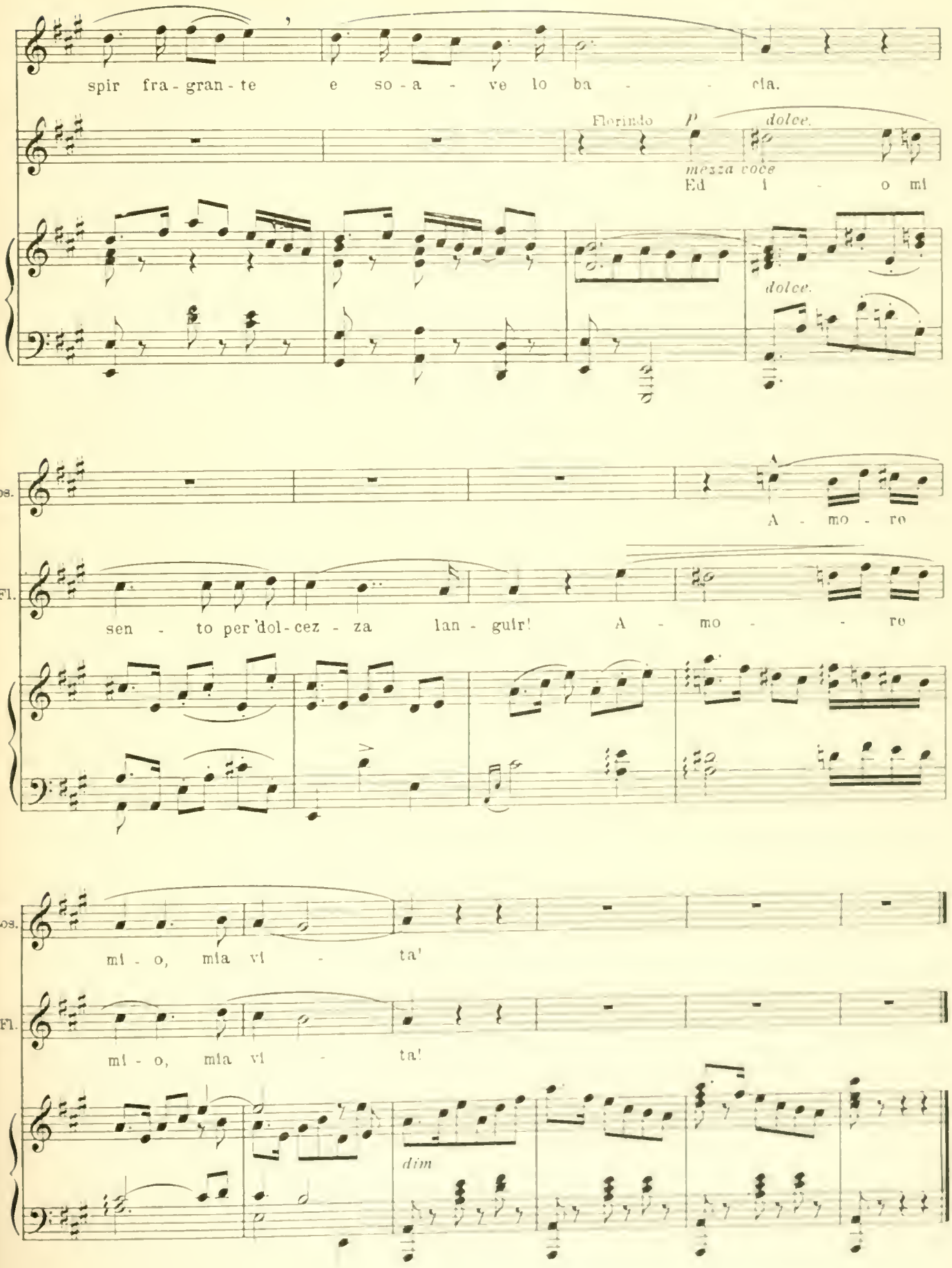
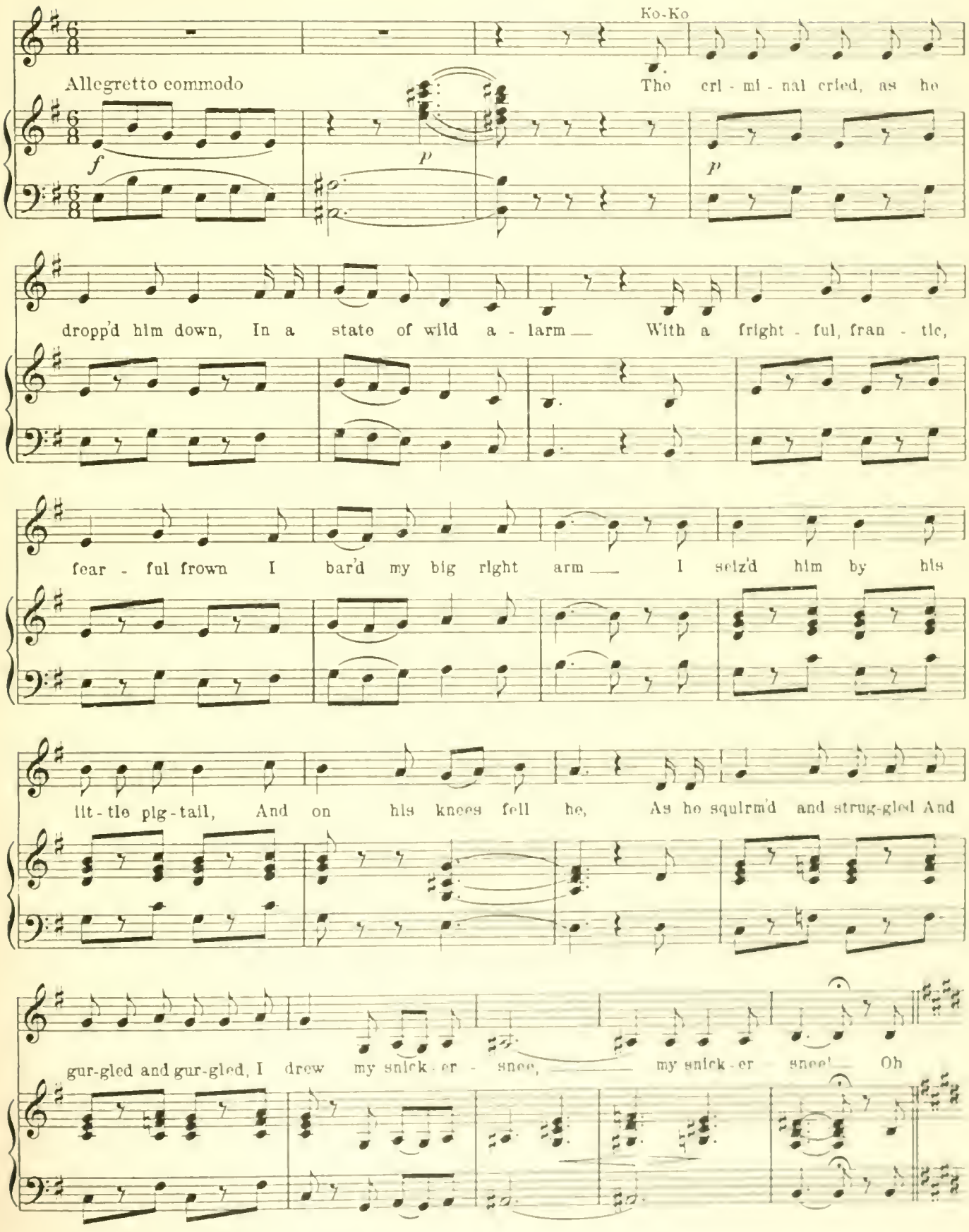

spir fra - gran - te e so - a - ve lo ba - - cia.
Florindo
P
dolce.
mezza voce
Ed i - o mi
dolce.
Ros.
A - mo - ro
Fl.
sen - to per'dol - cez - za lan - guir! A - mo - - ro
Ros.
mi - o, mia vi - ta'
Fl.
mi - o, mia vi - ta!
dim

SECTION FIFTEEN

THE ENGLISH RENAISSANCE

Arthur Sullivan (1842–1900)

Trio and Chorus from "The Mikado"



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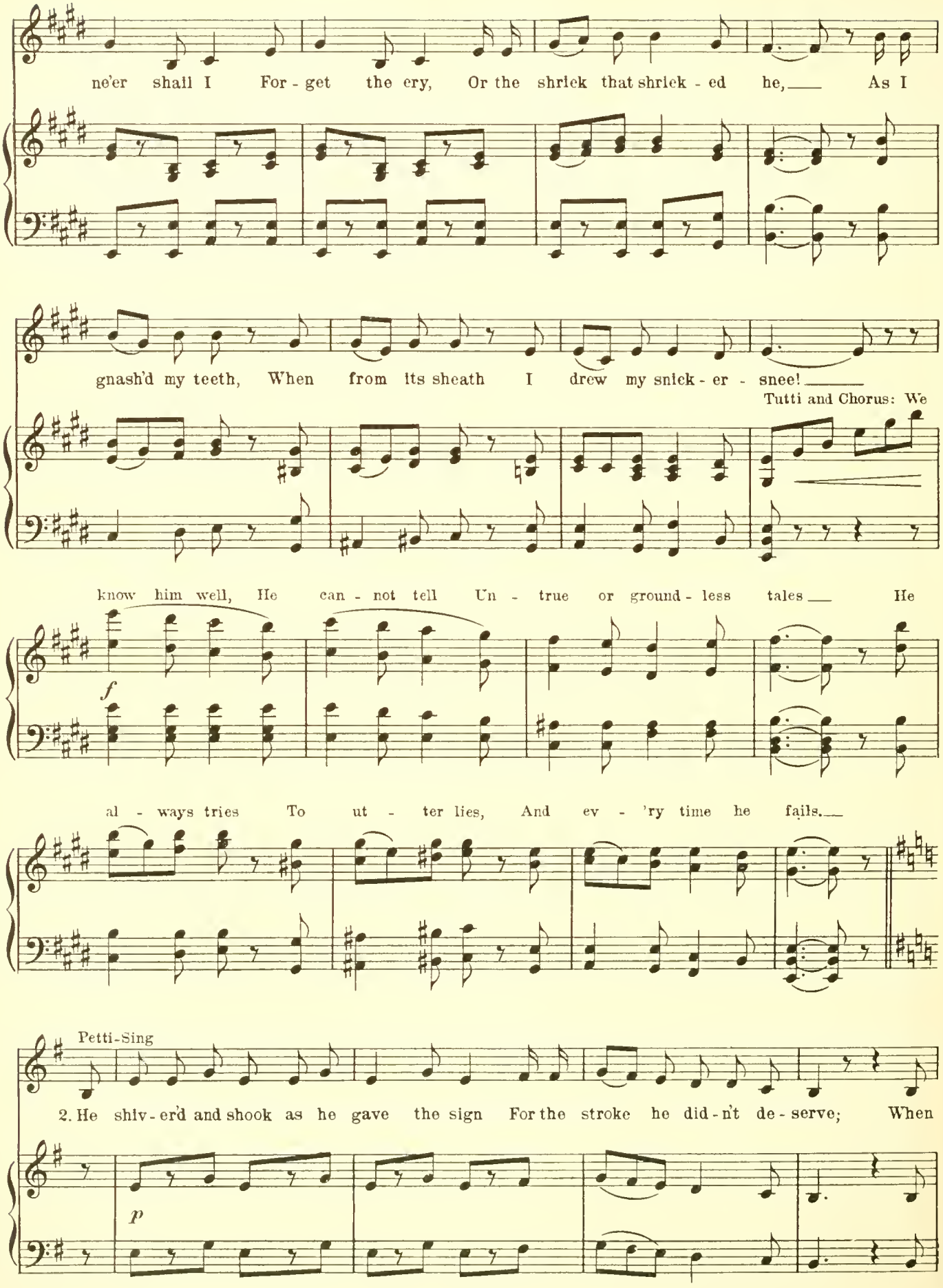
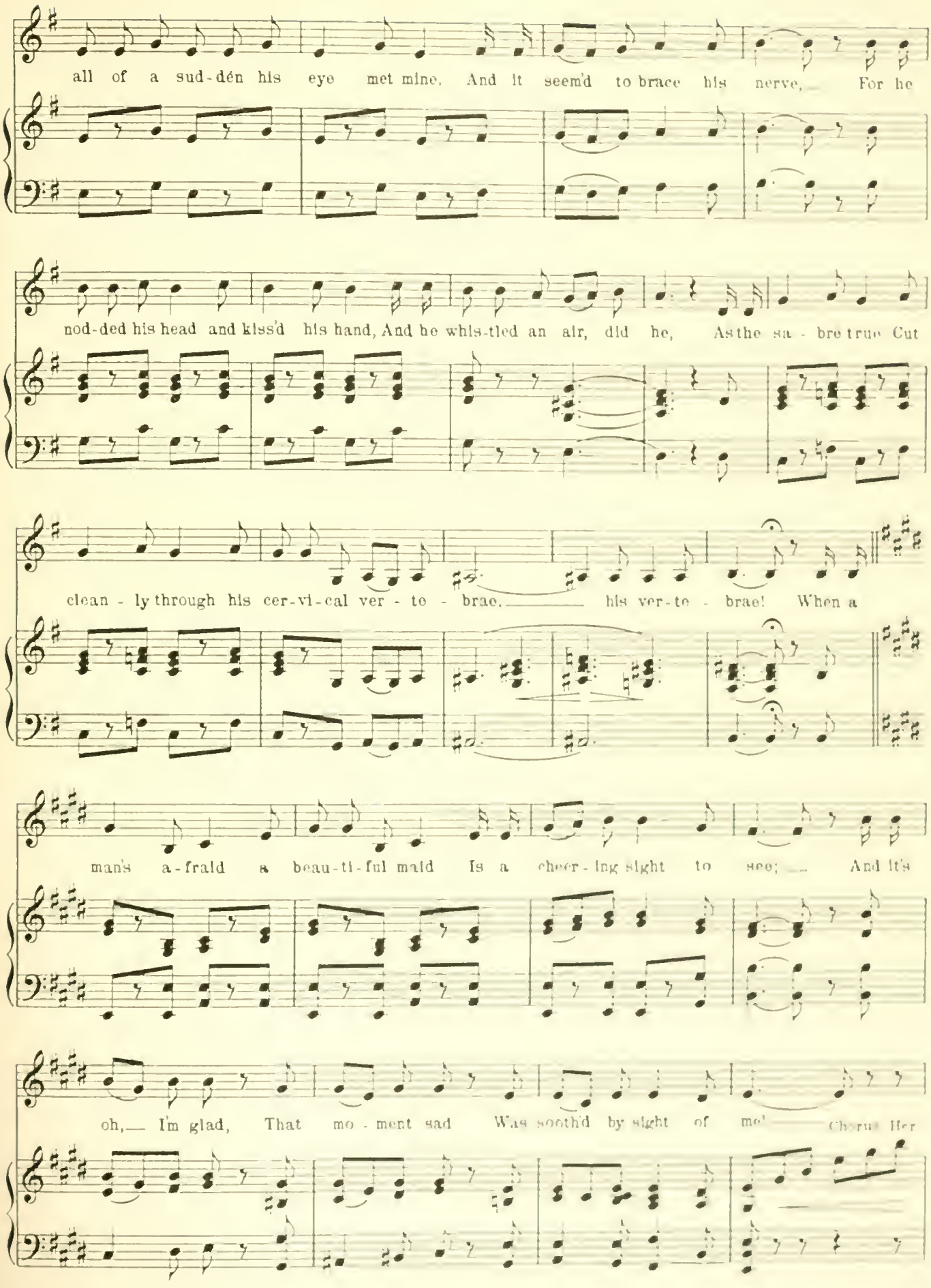
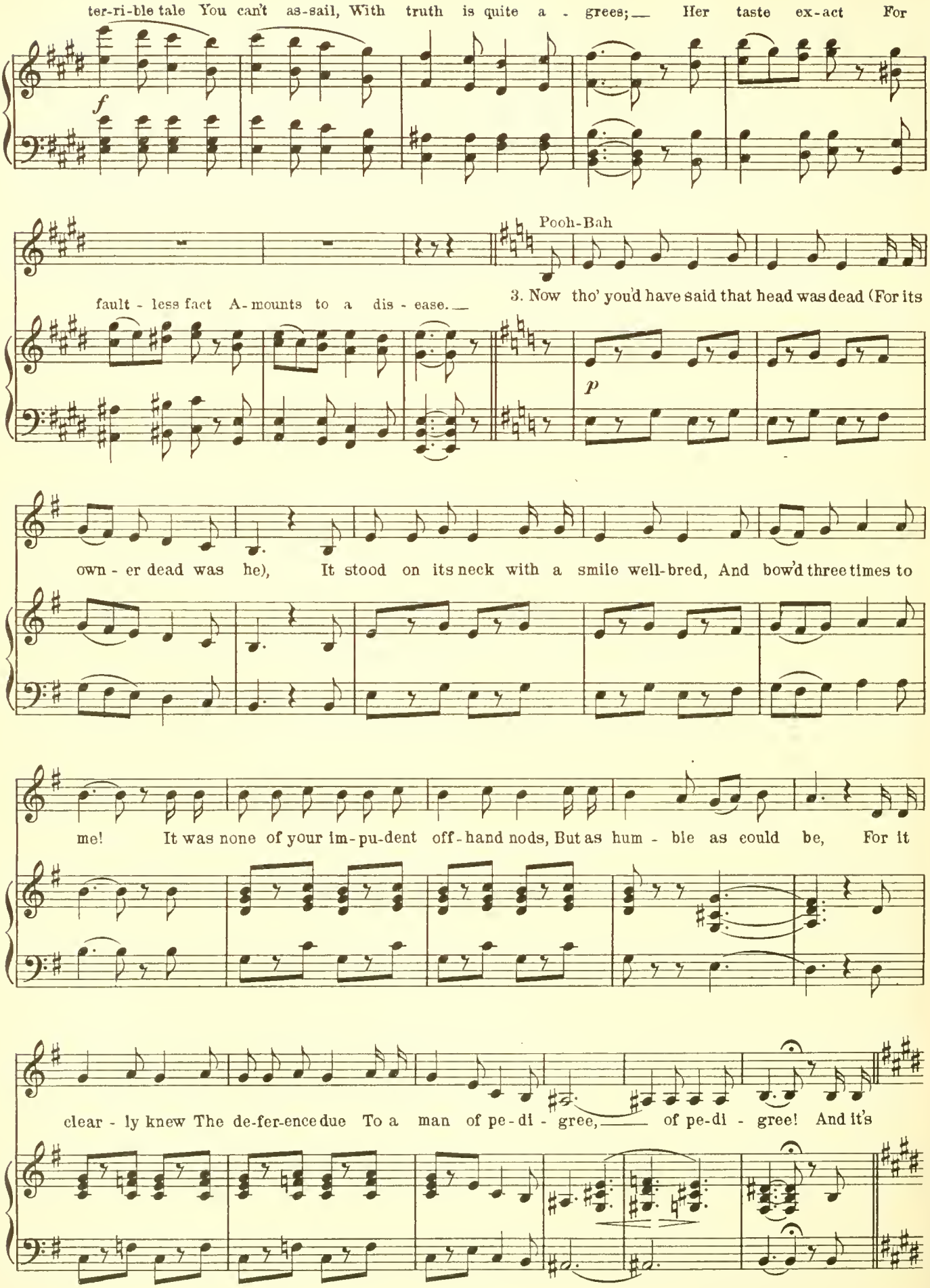
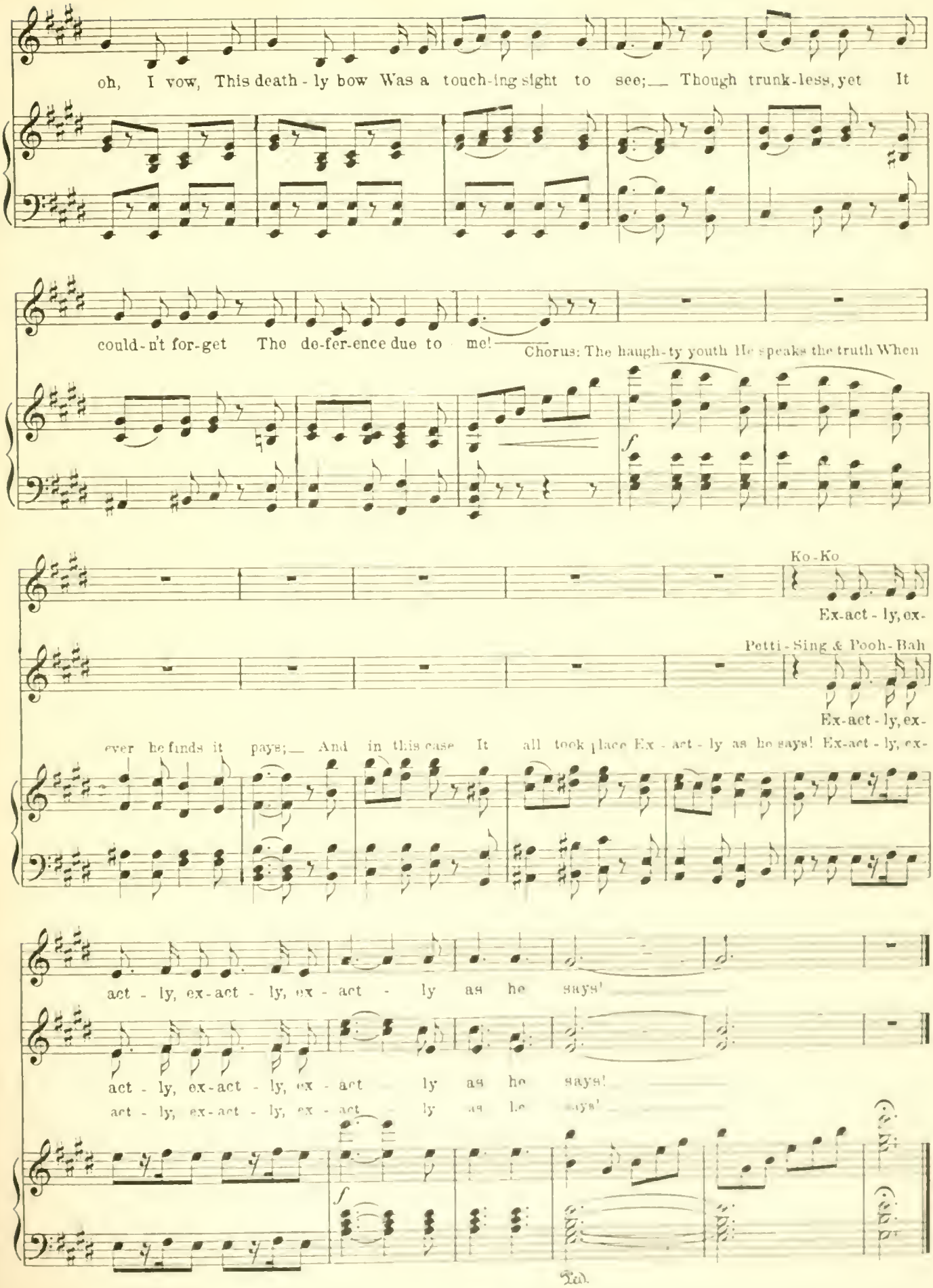

ne'er shall I For - get the ery, Or the shriek that shriek - ed he, As I
gnash'd my teeth, When from its sheath I drew my snick - er - snee!
Tutti and Chorus: We
know him well, He can - not tell Un - true or ground - less tales He
f
al - ways tries To ut - ter lies, And ev - 'ry time he fails.
Petti-Sing
2. He shiv - er'd and shook as he gave the sign For the stroke he did - n't de - serve; When
p

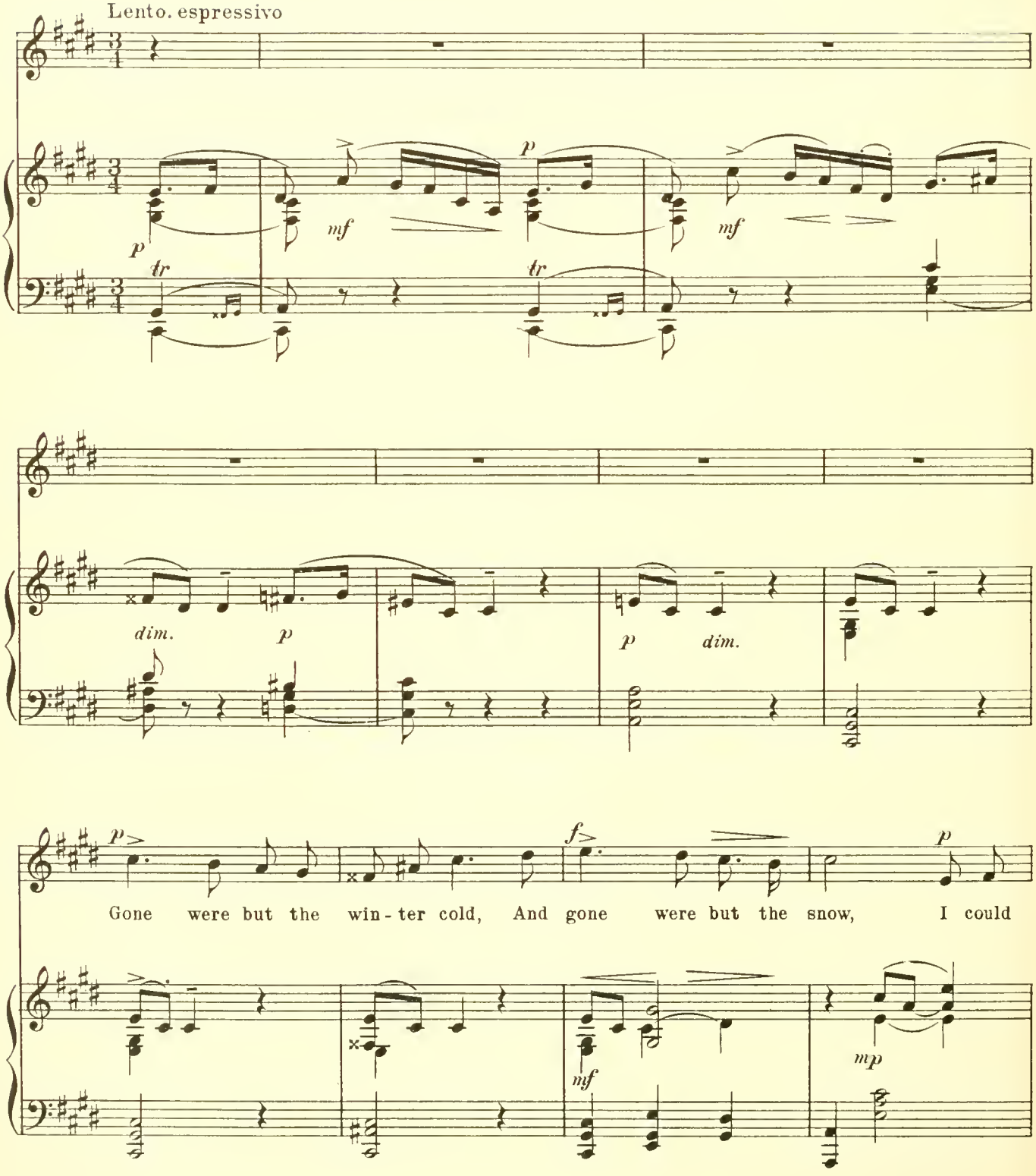

all of a sud-dén his eye met mine, And it seem'd to brace his nerve, For he
nod-ded his head and kiss'd his hand, And he whis-tled an air, did he, As the sa - bre true Cut
clean - ly through his cer-vi-cal ver - te - brae, his ver-te - brae! When a
man's a-frald a beau-ti-ful maid Is a cheer-ing sight to see; And it's
oh, I'm glad, That mo - ment sad Was sooth'd by sight of me!


ter-ri-ble tale You can't as-sail, With truth is quite a - grees; Her taste ex-act For
f
Pooh-Bah
fault - less fact A-mounts to a dis - ease.
3. Now tho' you'd have said that head was dead (For its
p
own - er dead was he), It stood on its neck with a smile well-bred, And bow'd three times to
me! It was none of your im-pu-dent off-hand nods, But as hum - ble as could be, For it
clear - ly knew The de-fer-ence due To a man of pe-di - gree, of pe-di - gree! And it's


oh, I vow, This death - ly bow Was a touch-ing sight to see;— Though trunk-less, yet It
could-n't for-get The de-fer-ence due to me!—
Chorus: The haugh-ty youth He speaks the truth When
Ko-Ko
Ex-act - ly, ex-
Petti-Sing & Pooh-Bah
Ex-act - ly, ex-
ever he finds it pays;— And in this case It all took place Ex - act - ly as he says! Ex-act - ly, ex-
act - ly, ex-act - ly, ex - act - ly as he says'
act - ly, ex-act - ly, ex - act ly as he says!
act - ly, ex-act - ly, ex - act ly as he says'
f
Ped.

C. Hubert H. Parry (b. 1848)

Gone Were But the Winter Cold



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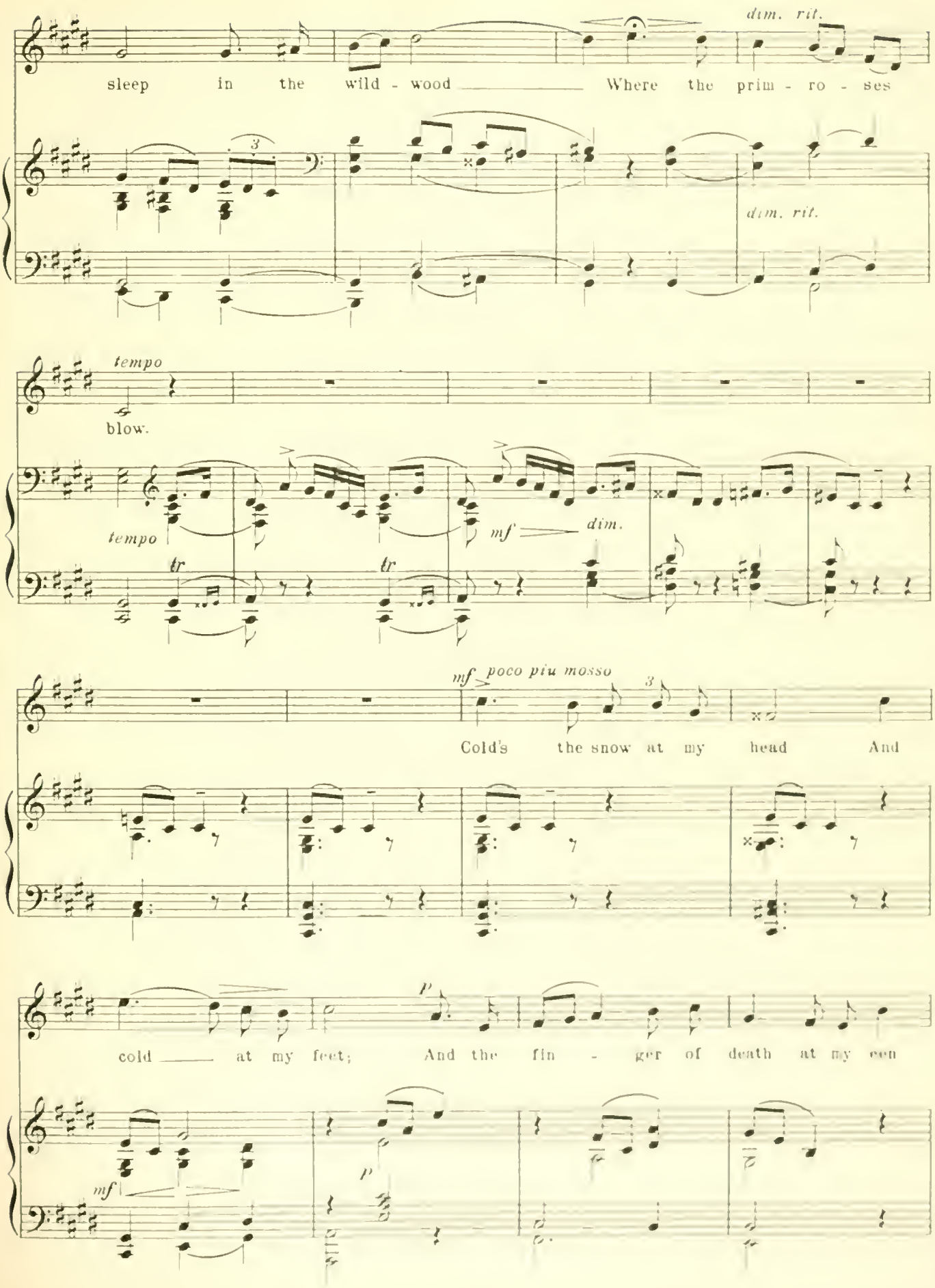
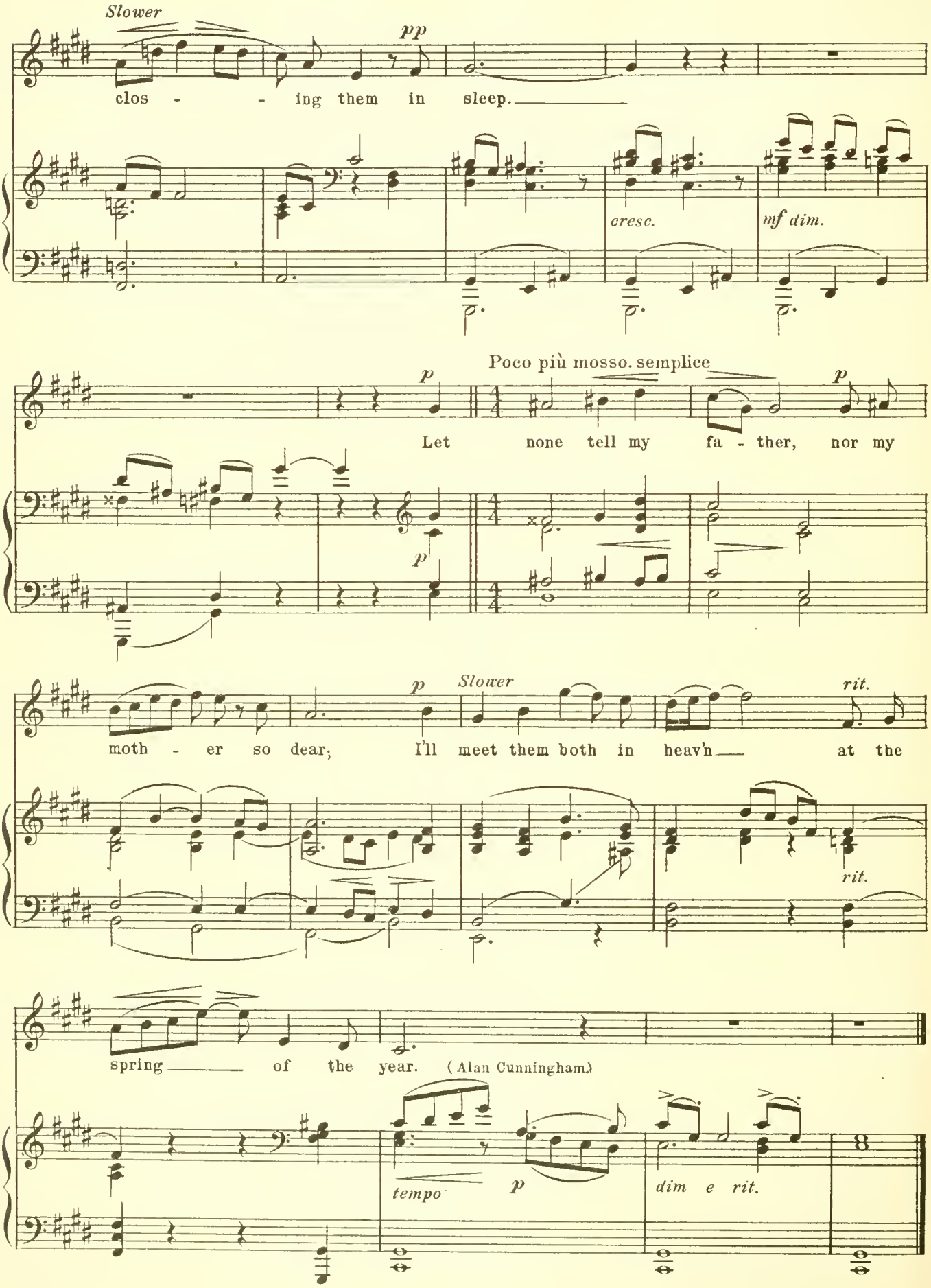
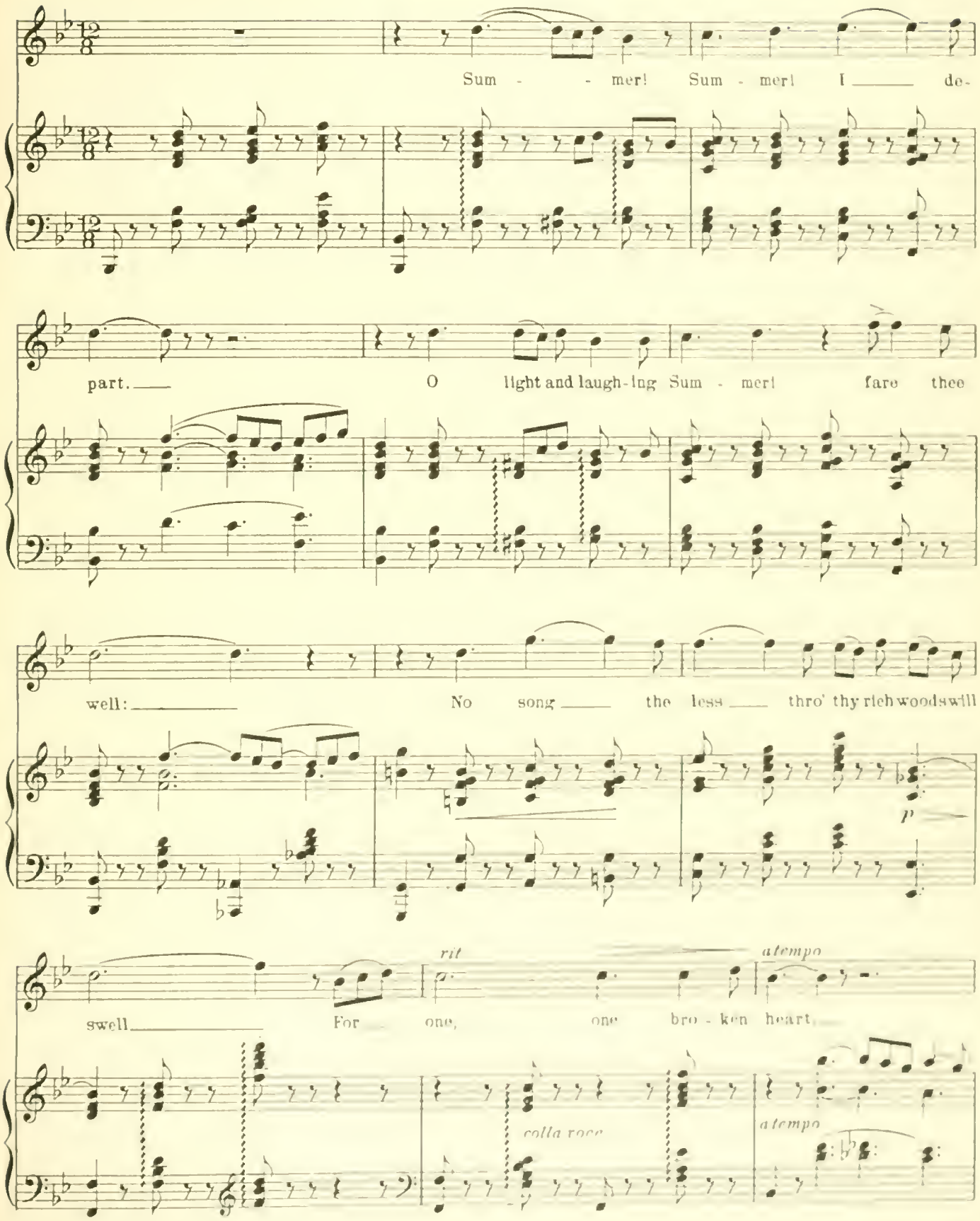

dim. rit.
sleep in the wild - wood Where the prim - ro - ses
dim. rit.
tempo
blow.
tempo
mf dim.
tr
tr
mf poco piu mosso
Cold's the snow at my head And
cold at my feet; And the fin - ger of death at my een
mf
p
p


Slower
pp
clos - - ing them in sleep.
cresc.
mf dim.
Poco più mosso. semplice
p
Let none tell my fa - ther, nor my
moth - er so dear; I'll meet them both in heav'n at the
Slower
rit.
spring of the year. (Alan Cunningham.)
tempo
dim e rit.

Arthur Goring Thomas (1850–1892)

Tenor Solo from

"The Swan and the Skylark"



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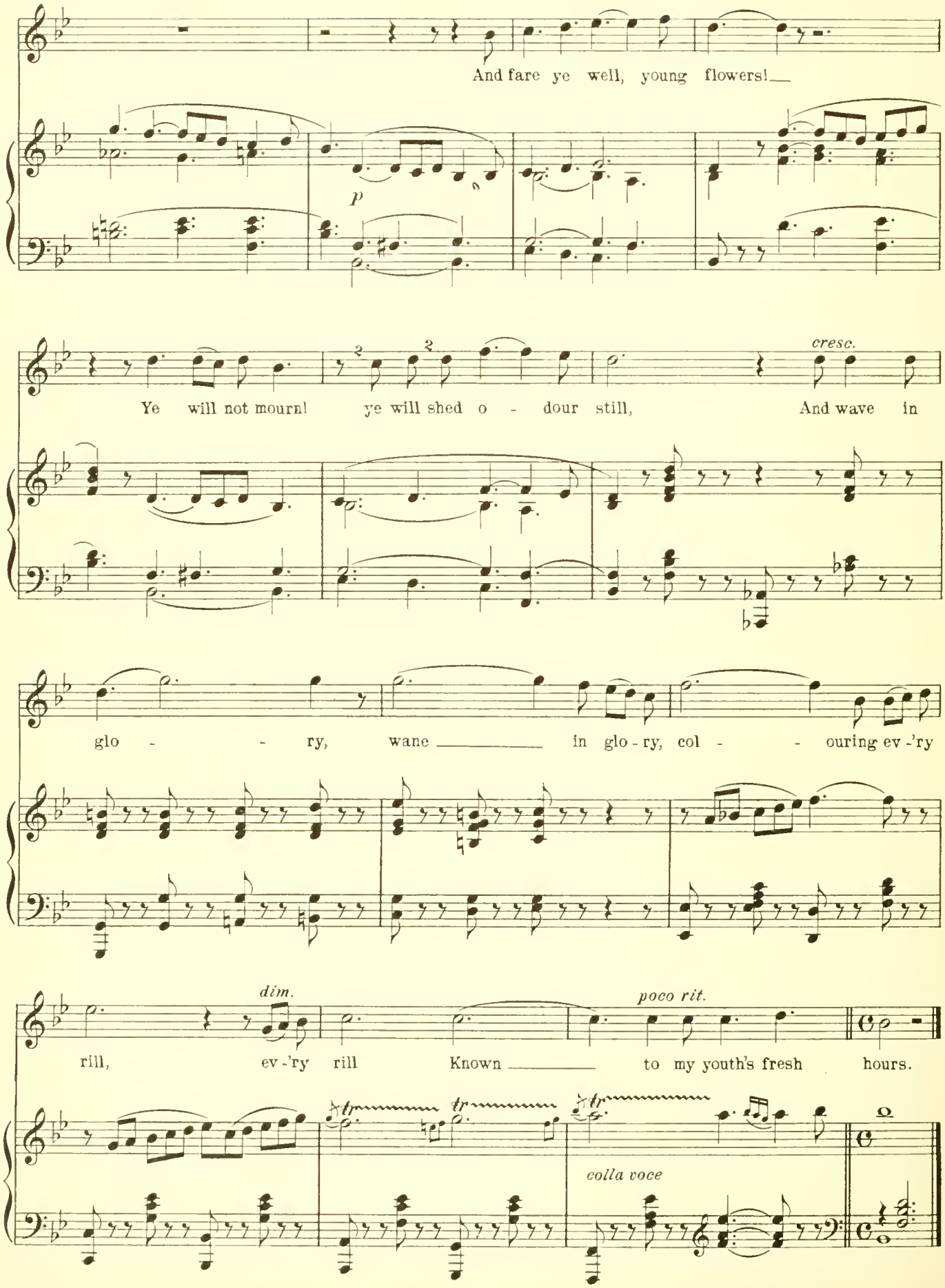
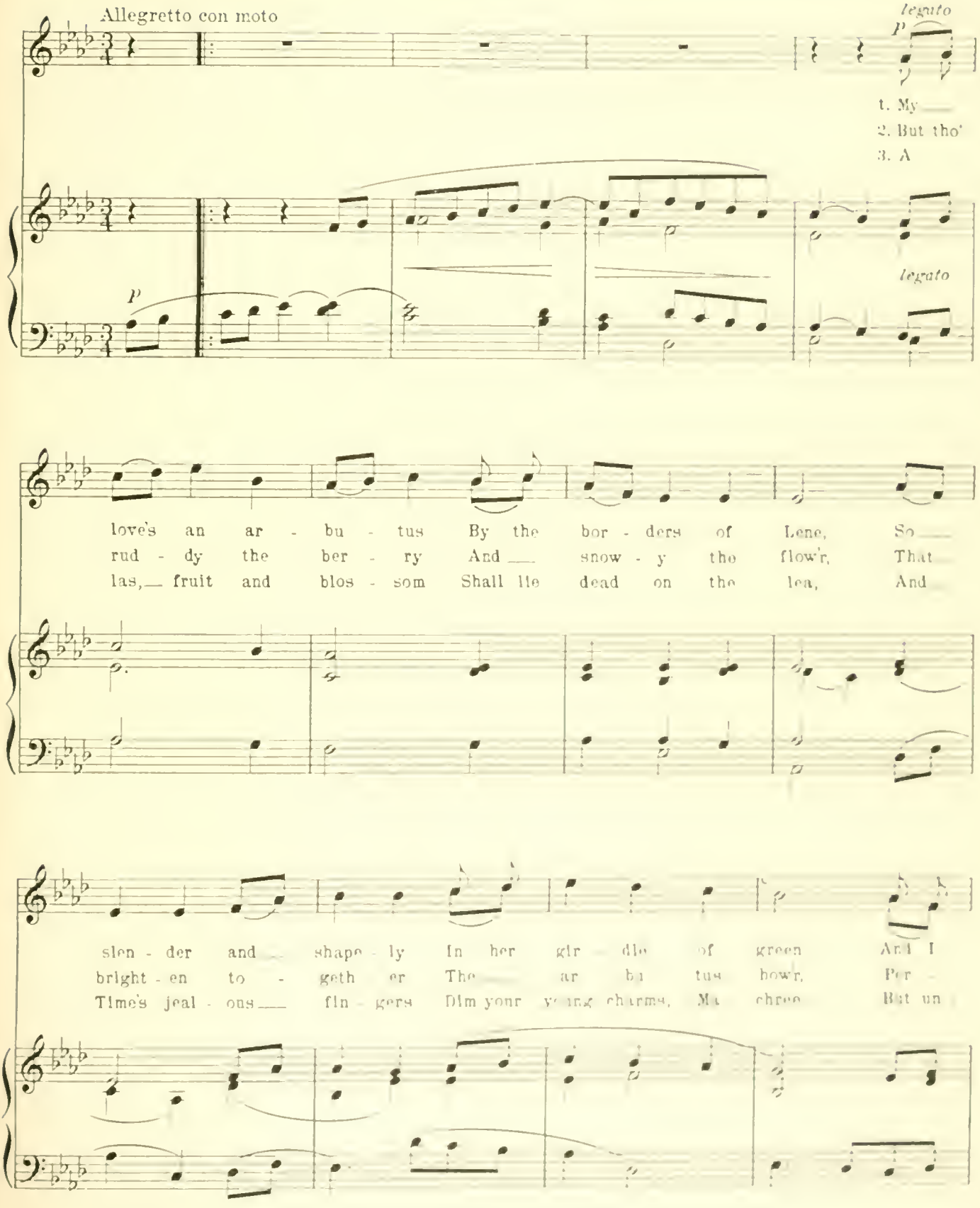

And fare ye well, young flowers!
p
Ye will not mourn! ye will shed o - dour still,
cresc.
And wave in
glo - - ry, wane in glo - ry, col - - ouring ev -'ry
dim.
rill, ev -'ry rill
poco rit.
Known to my youth's fresh hours.
tr
tr
tr
colla voce

C. Villiers Stanford (b.1852)

My Love's an Arbutus

Founded on an Irish Melody



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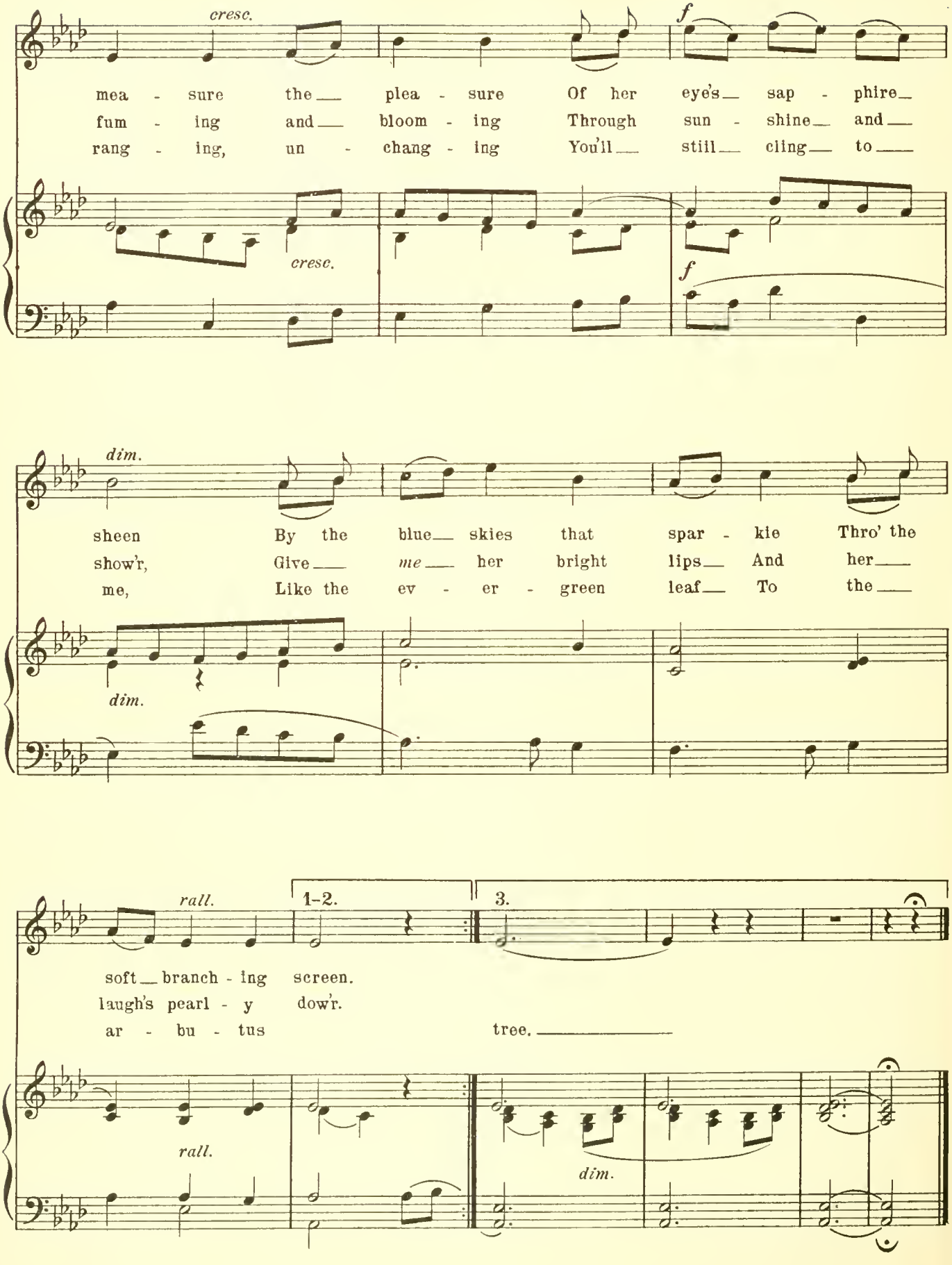
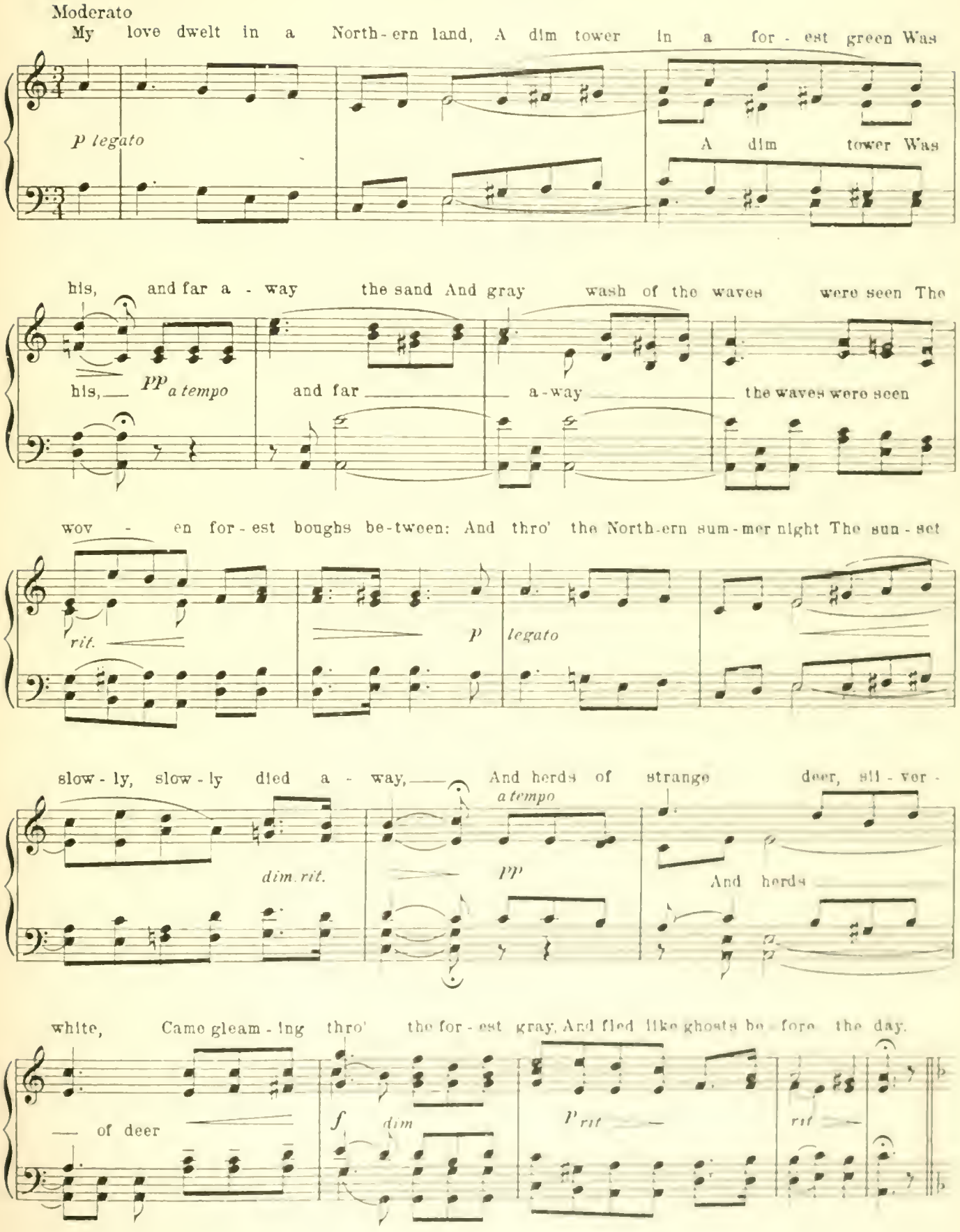
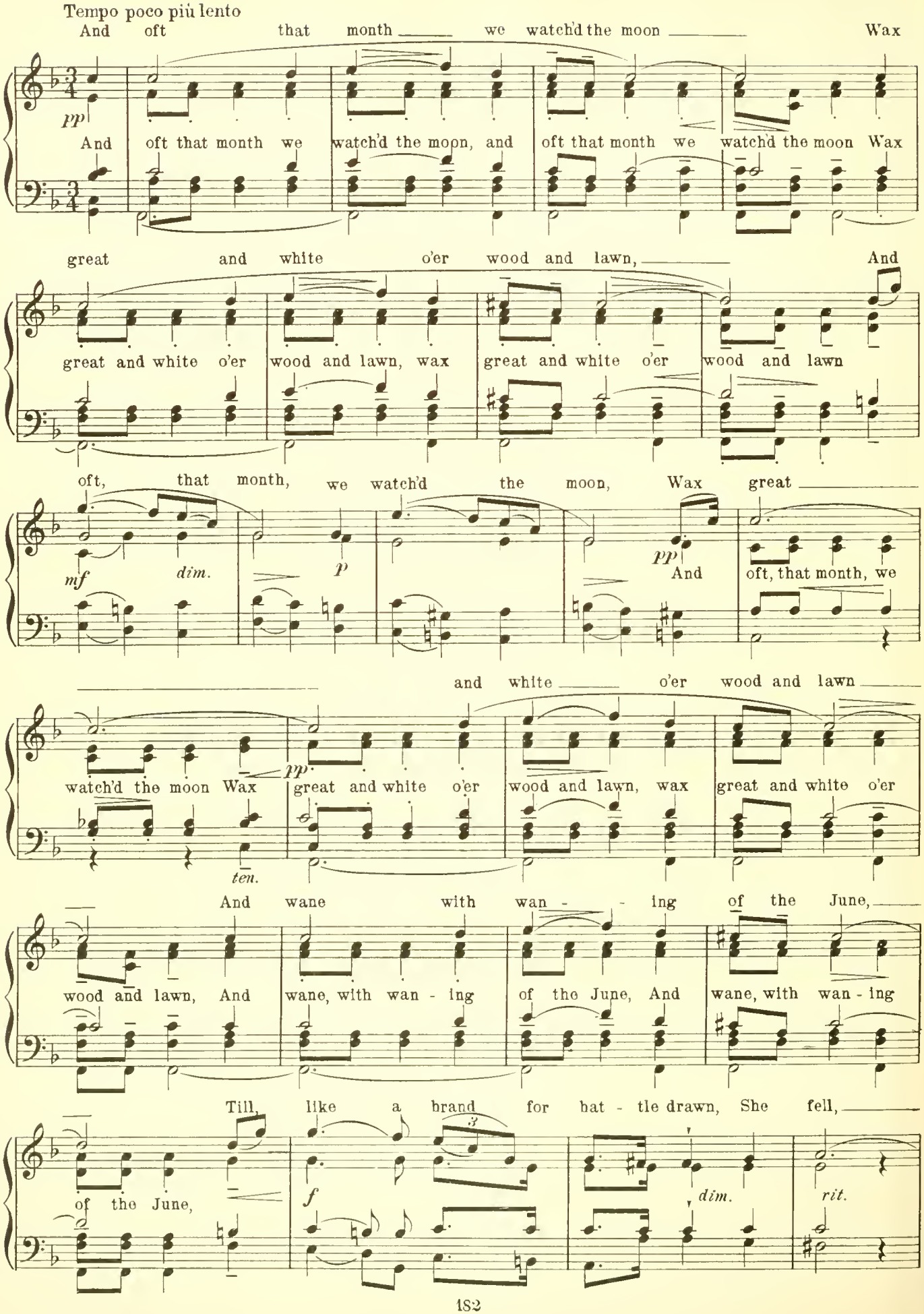

cresc.
f
mea - sure the plea - sure Of her eye's sap - phire
fum - ing and bloom - ing Through sun - shine and
rang - ing, un - chang - ing You'll still cling to
cresc.
f
dim.
sheen By the blue skies that spar - kle Thro' the
show'r, Give me her bright lips And her
me, Like the ev - er - green leaf To the
dim.
rall.
1-2.
3.
soft branch - ing screen.
laugh's pearl - y dow'r.
ar - bu - tus tree.
rall.
dim.

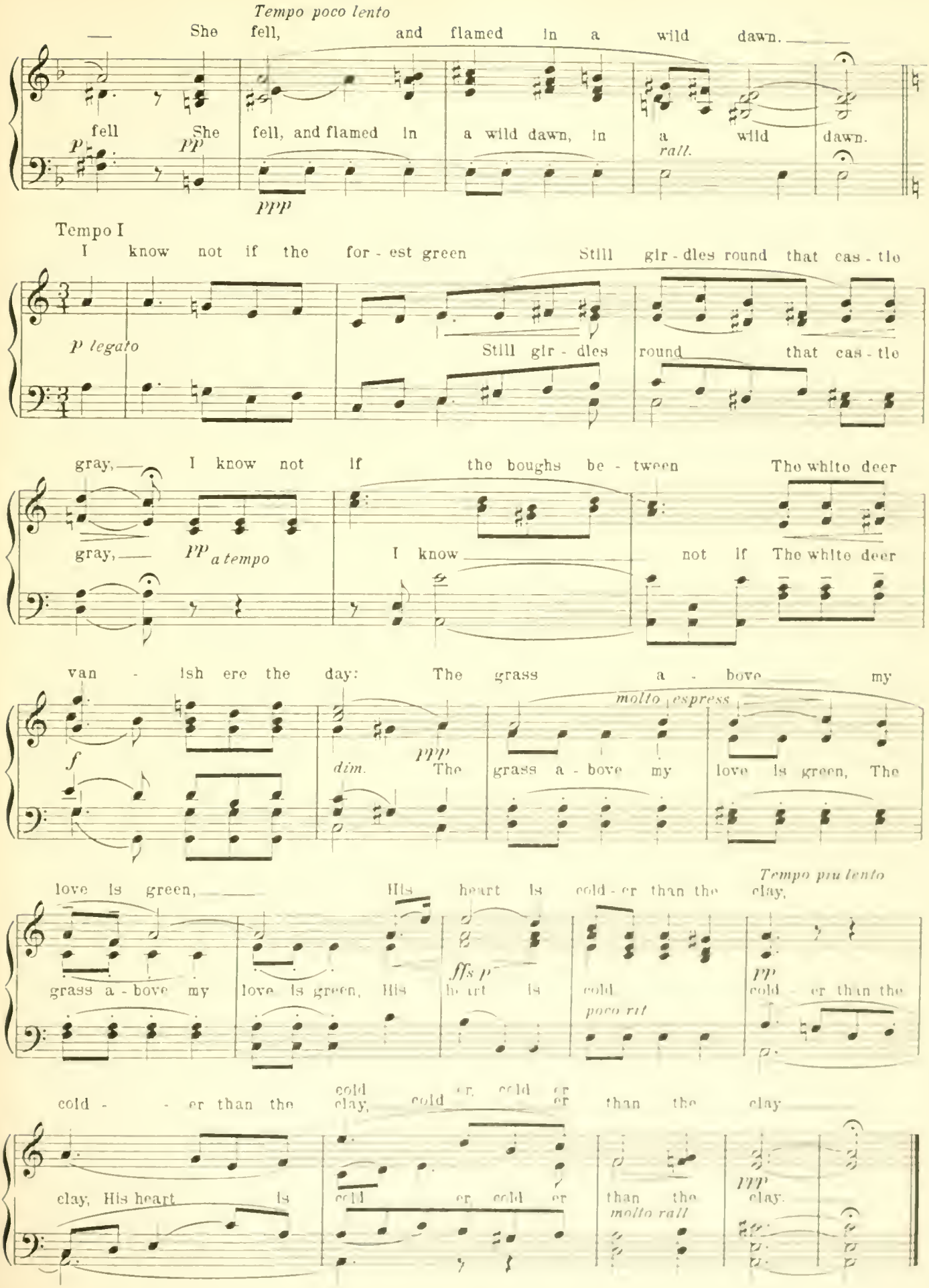
Edward Elgar (b.1857)

Part-Song: "My Love dwelt in a Northern Land"

(Words by Andrew Lang)



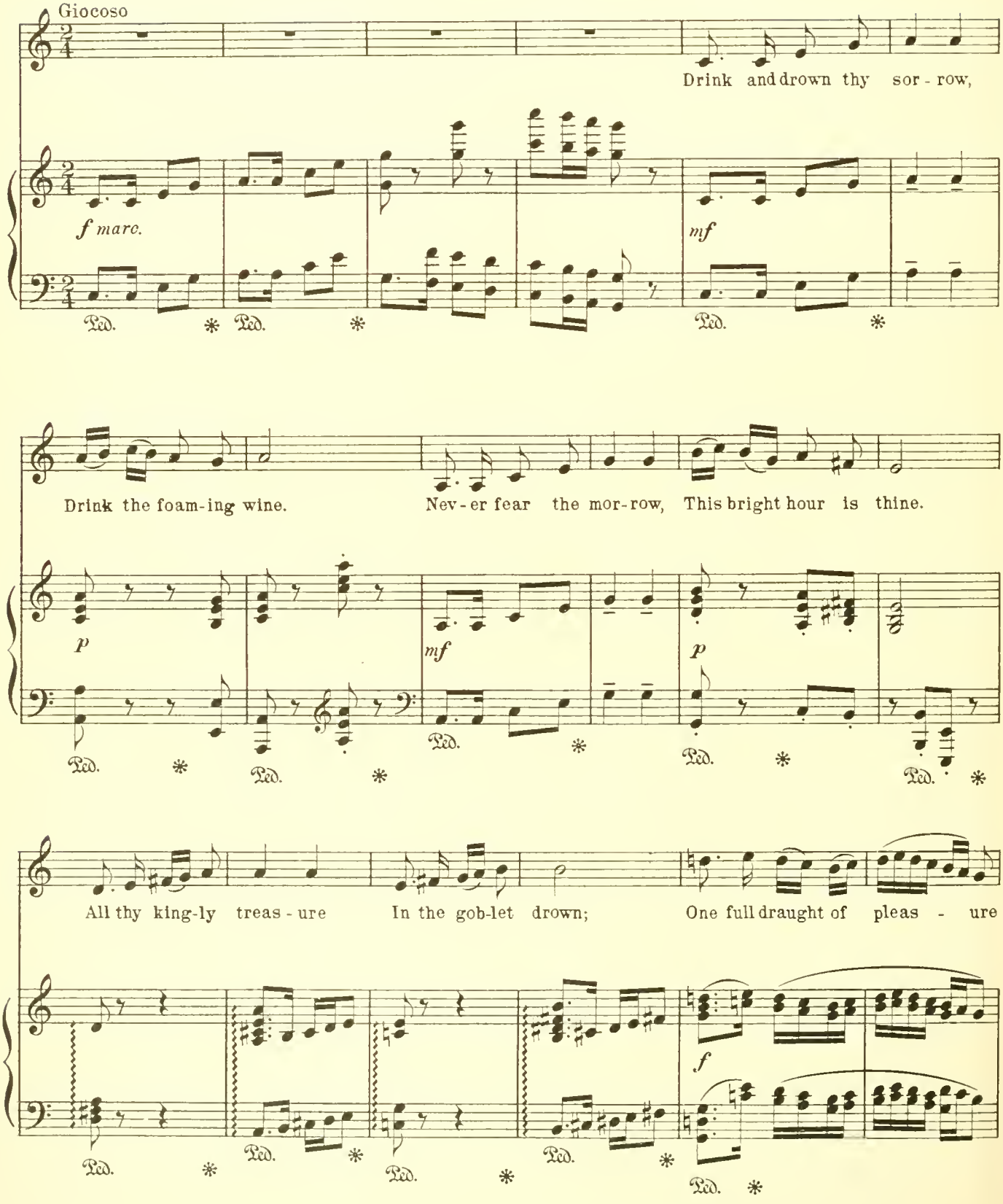

Tempo poco più lento
And oft that month we watch'd the moon Wax
pp
And oft that month we watch'd the moon, and oft that month we watch'd the moon Wax
great and white o'er wood and lawn, And
great and white o'er wood and lawn, wax great and white o'er wood and lawn
oft, that month, we watch'd the moon, Wax great
mf dim. p pp
And oft, that month, we
and white o'er wood and lawn
watch'd the moon Wax
pp
great and white o'er wood and lawn, wax great and white o'er
ten.
And wane with wan - ing of the June,
wood and lawn, And wane, with wan - ing of the June, And wane, with wan - ing
Till, like a brand for bat - tle drawn, She fell,
of the June,
f
dim.
rit.


Tempo poco lento
She fell, and flamed in a wild dawn.
fell She fell, and flamed in a wild dawn, in a wild dawn.
rall.
Tempo I
I know not if the for - est green Still gir - dles round that cas - tle
p legato
Still gir - dles round that cas - tle
gray, I know not if the boughs be - tween The white deer
gray, pp a tempo
I know not if The white deer
van - ish ere the day: The grass a - bove my
molto espress
dim.
The grass a - bove my love is green, The
love is green, His heart is cold - er than the clay,
Tempo piu lento
grass a - bove my love is green, His heart is cold
poco rit
cold - er than the
cold - er than the cold clay, cold er, cold er than the clay
clay, His heart is cold er, cold er than the
molto rall
clay.

Granville Bantock (born 1868)

Drinking Song

From the "Persian Songs"



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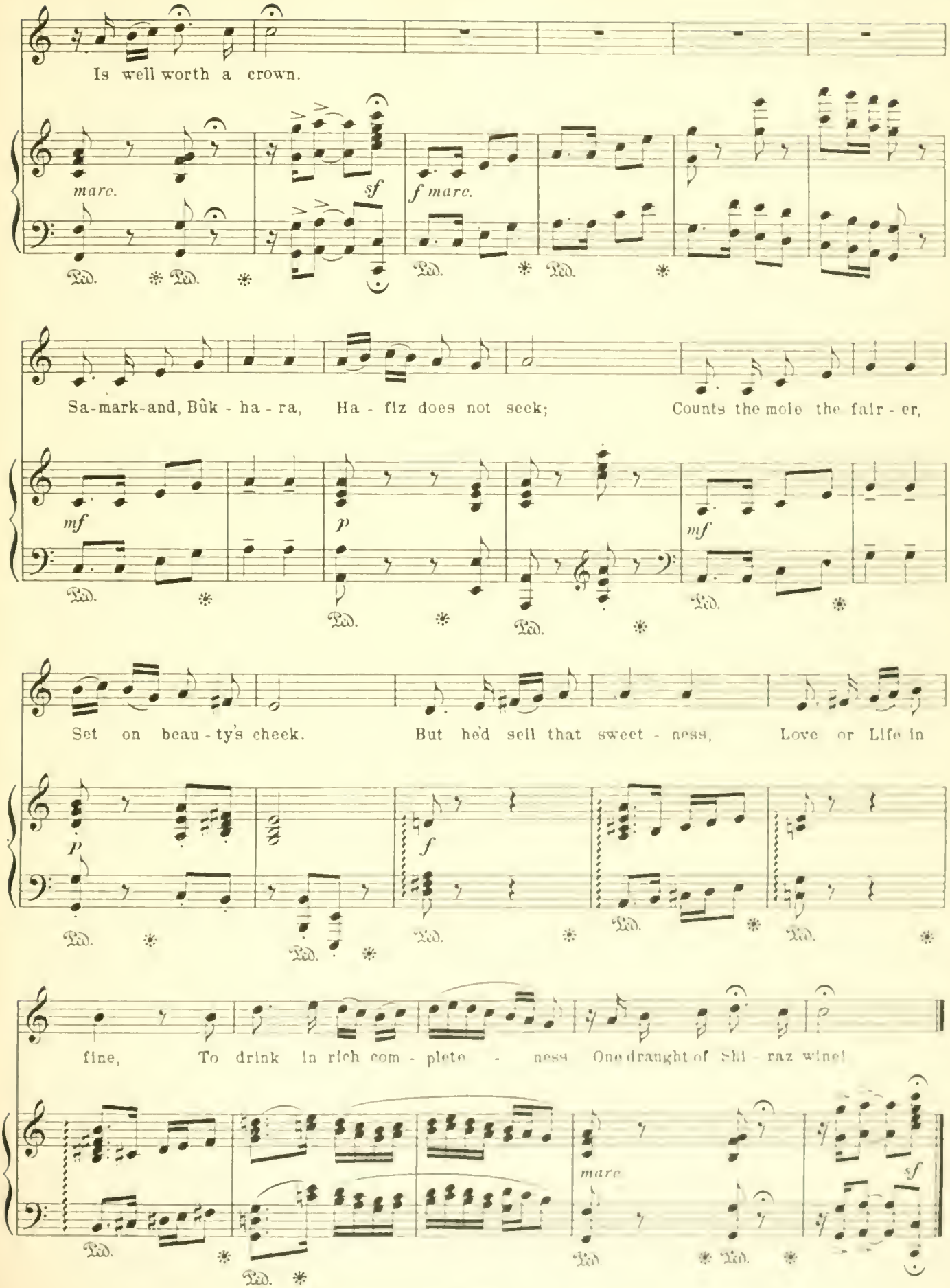
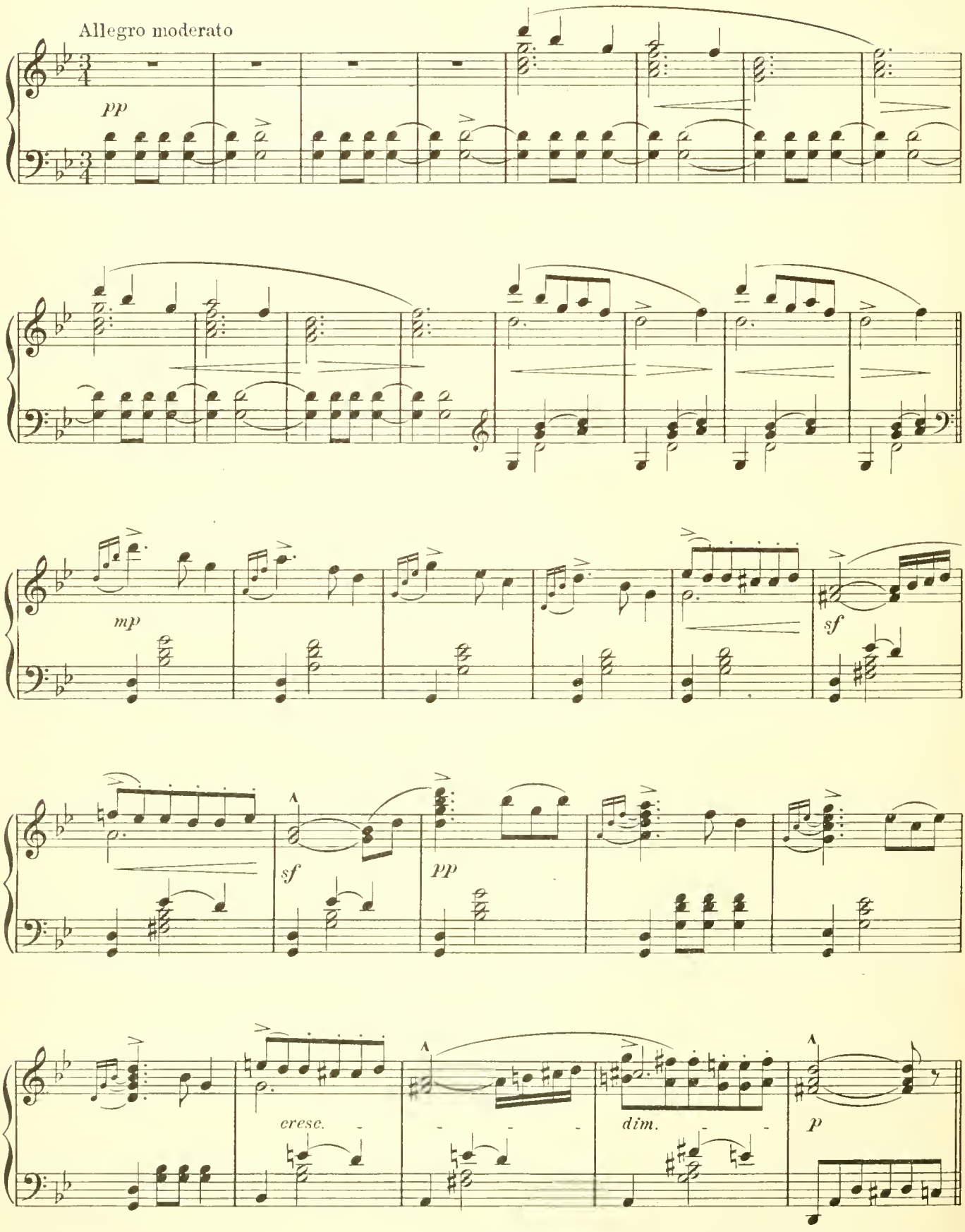

Is well worth a crown.
mare.
sf
f mare.
Sa-mark-and, Bûk - ha - ra, Ha - fiz does not seek; Counts the mole the fair - er,
mf
p
mf
Set on beau - ty's cheek. But he'd sell that sweet - ness, Love or Life in
p
f
fine, To drink in rich com - plete - ness One draught of Shi - raz wine!
mare
sf

S. Coleridge-Taylor (1875–1912)

Dance from the Incidental Music to "Herod" Op. 47



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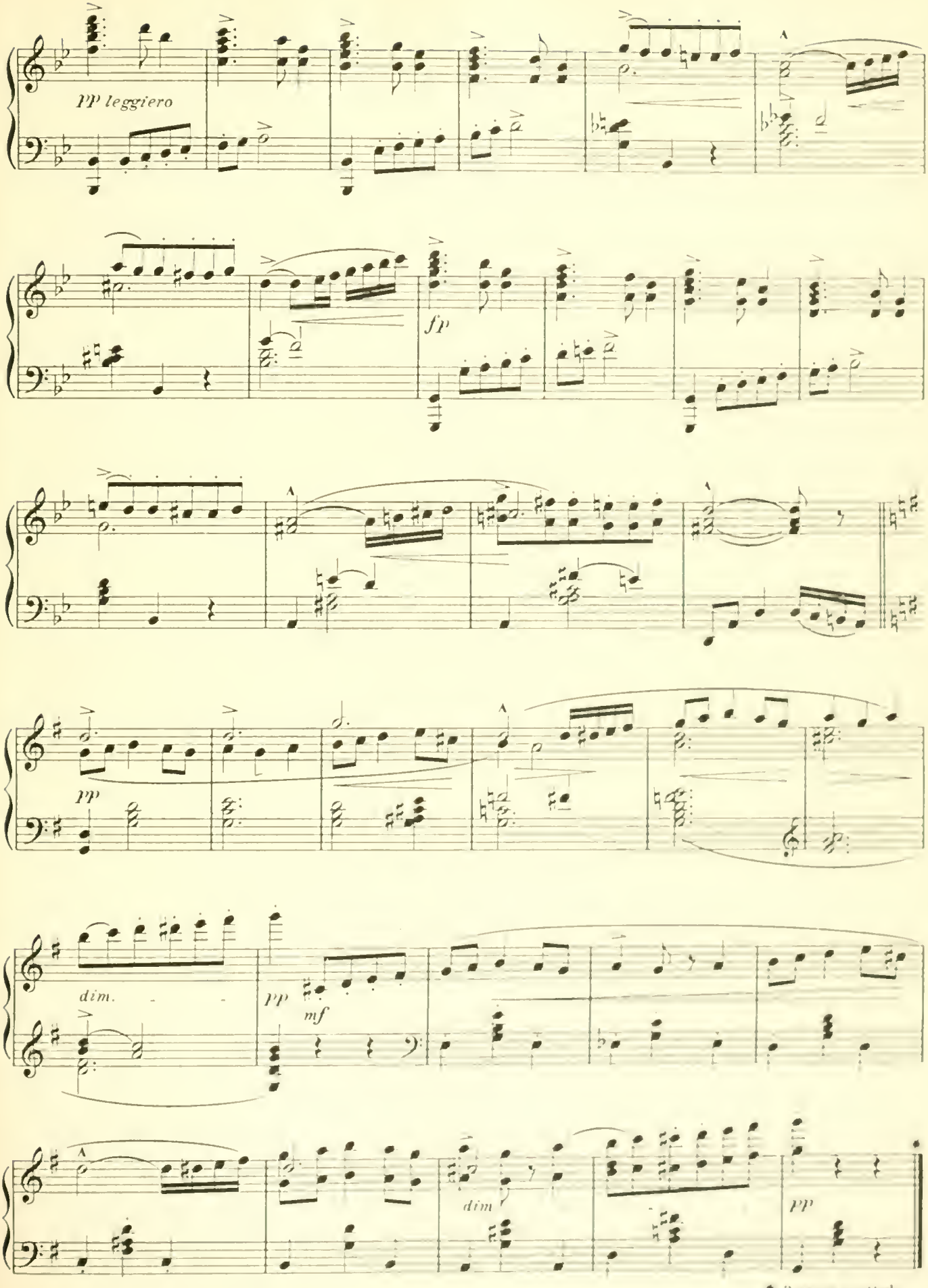


* 3 pages omitted

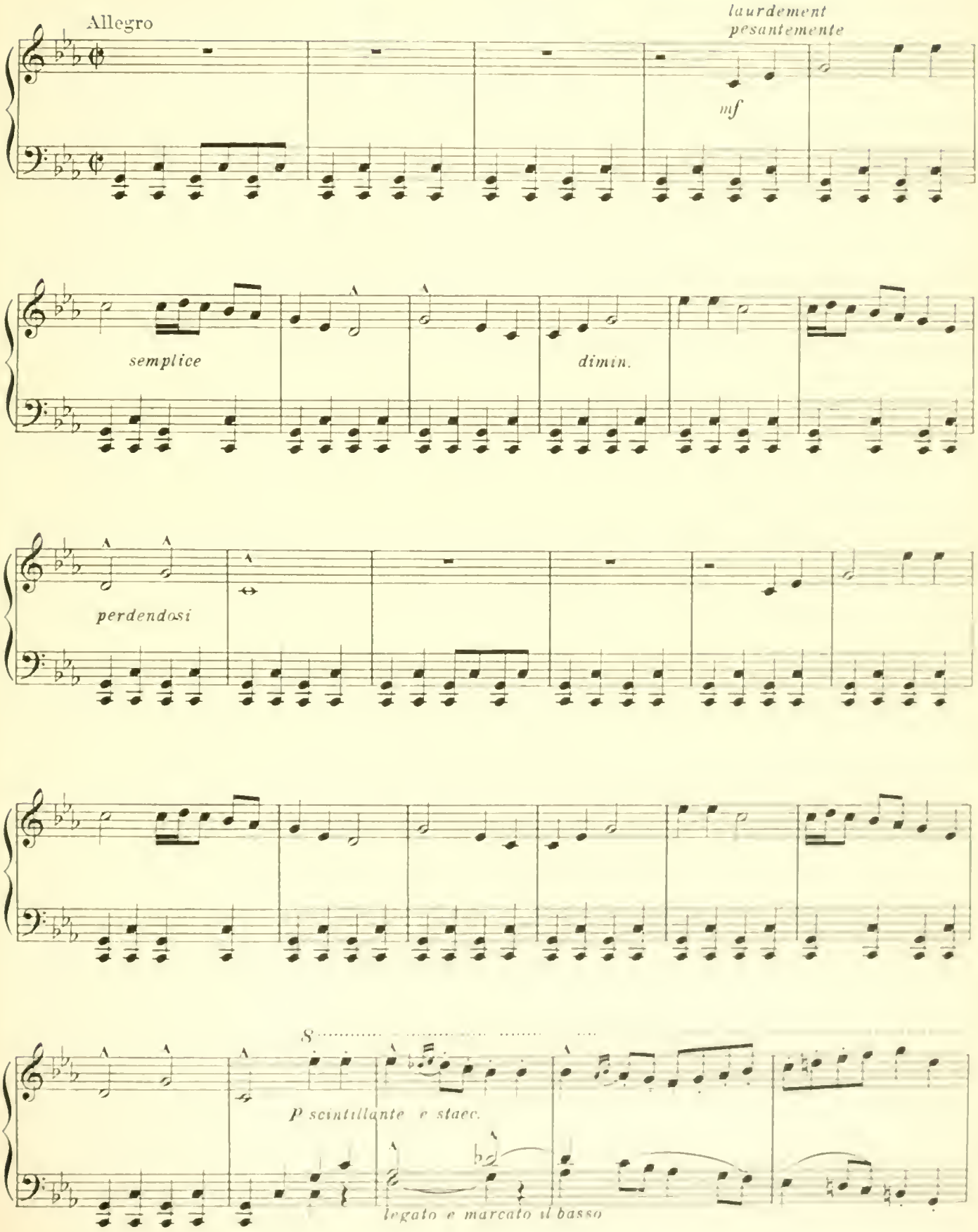
SECTION SIXTEEN

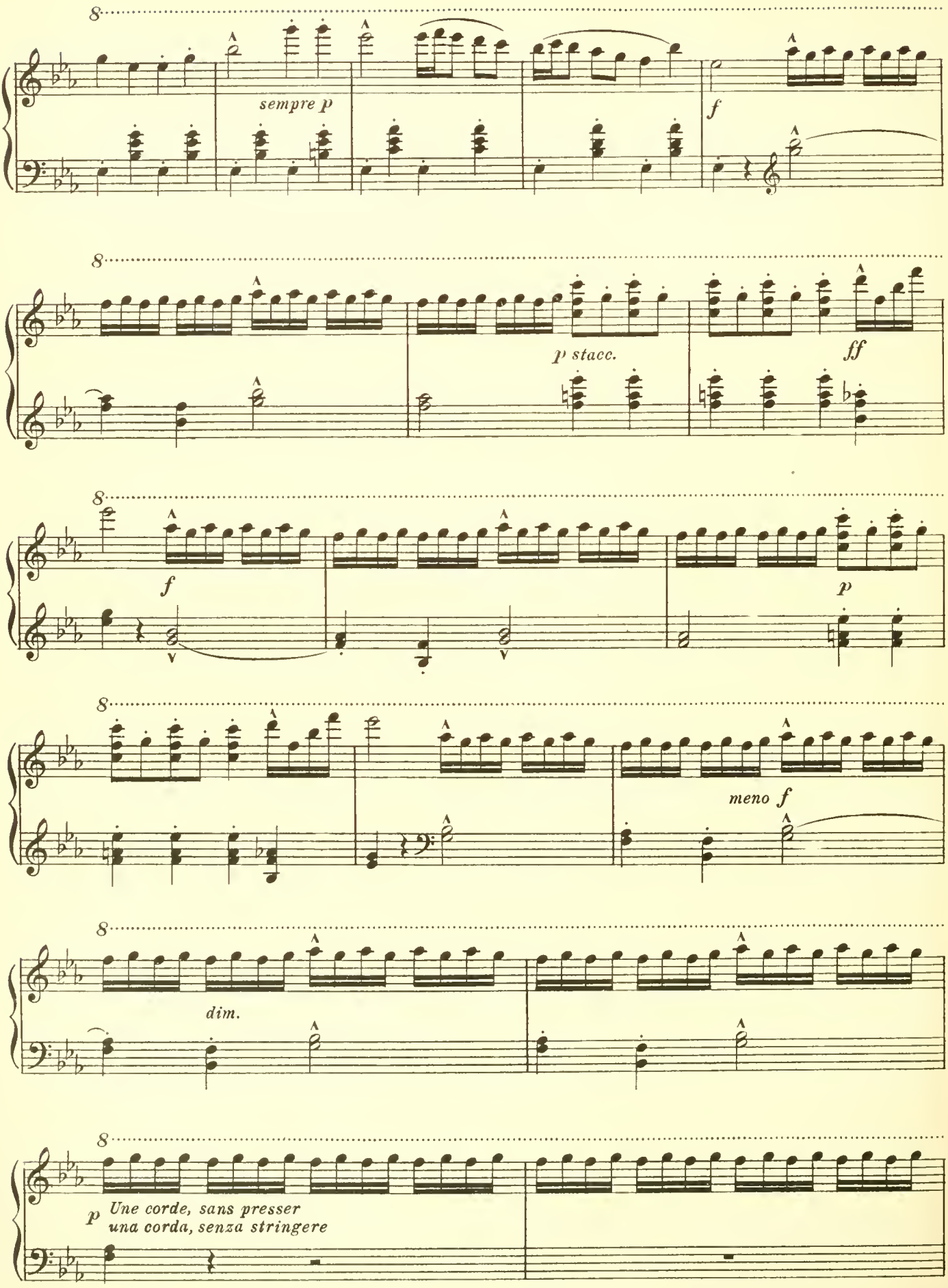
AMERICAN COMPOSERS

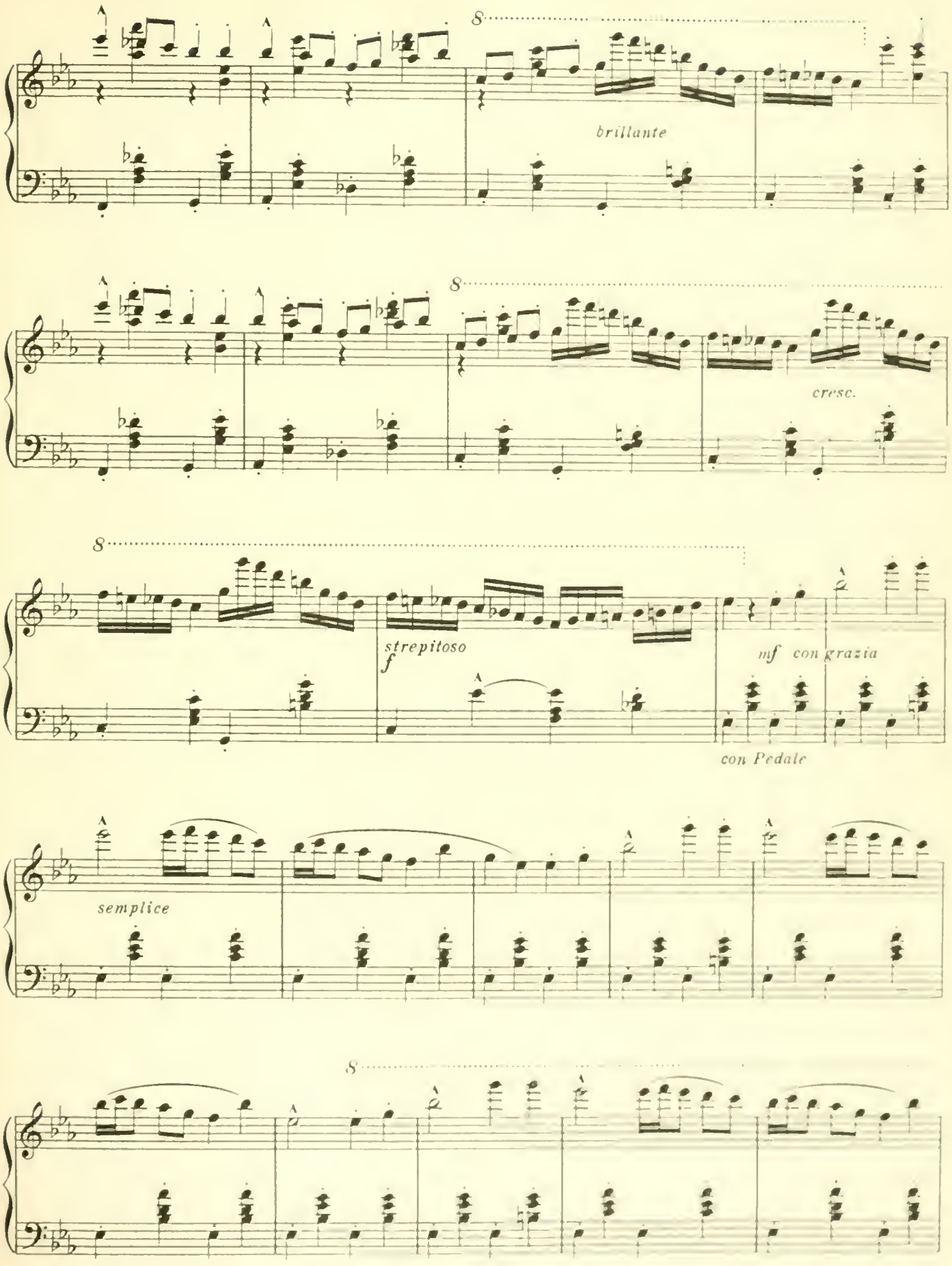
L. M. Gottschalk (1829–1869)

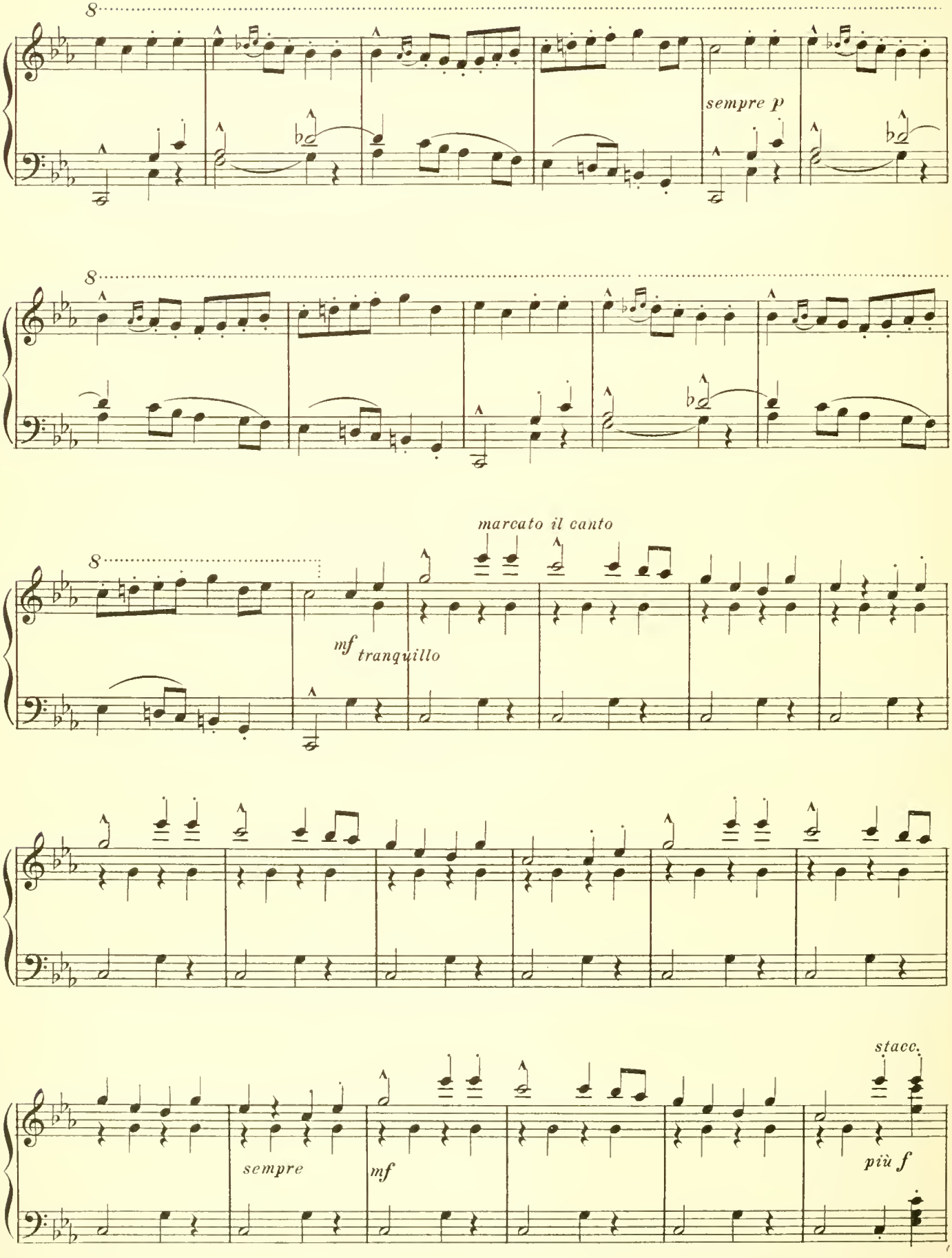
Le Bananier

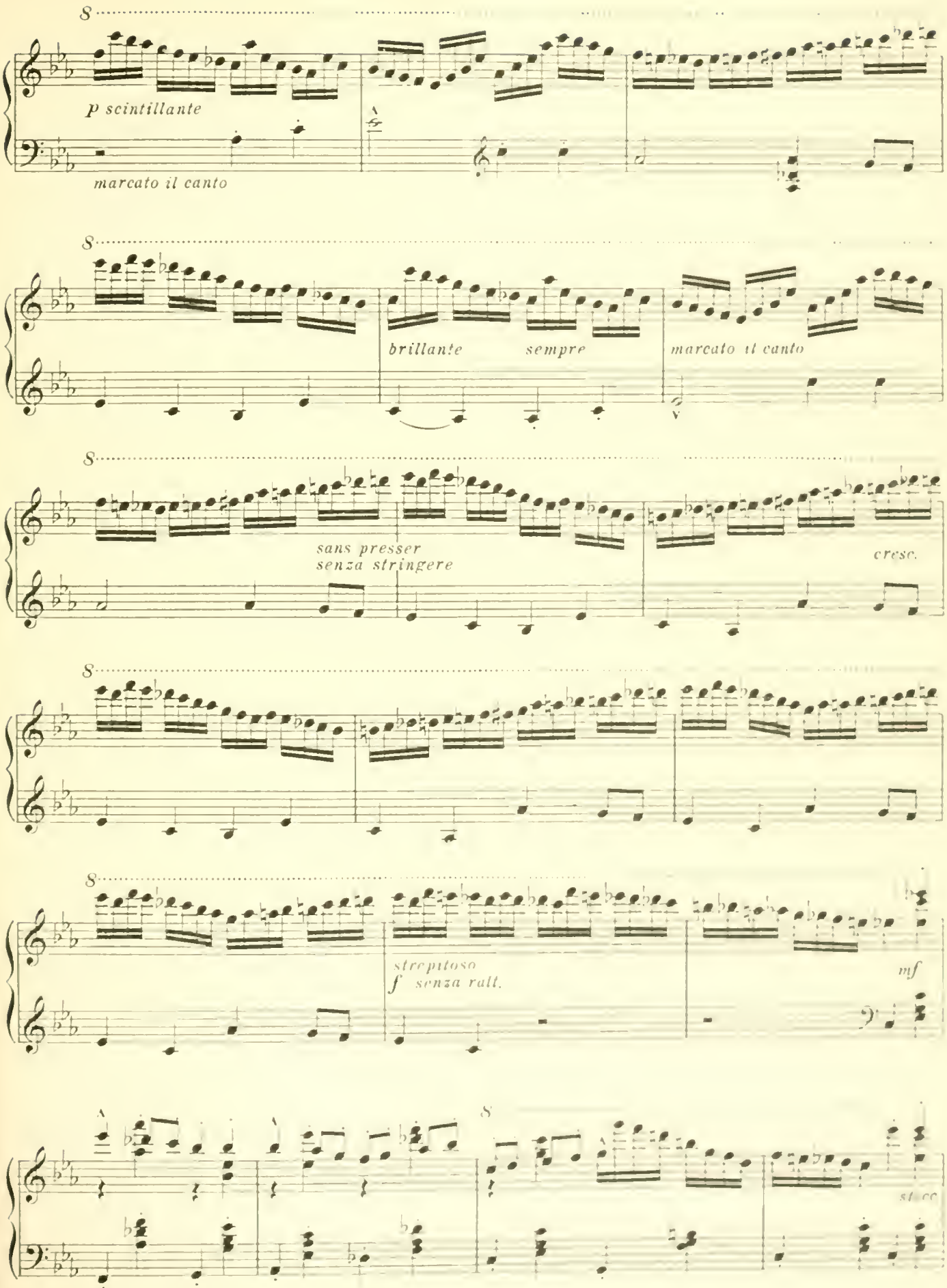
Chanson nègre

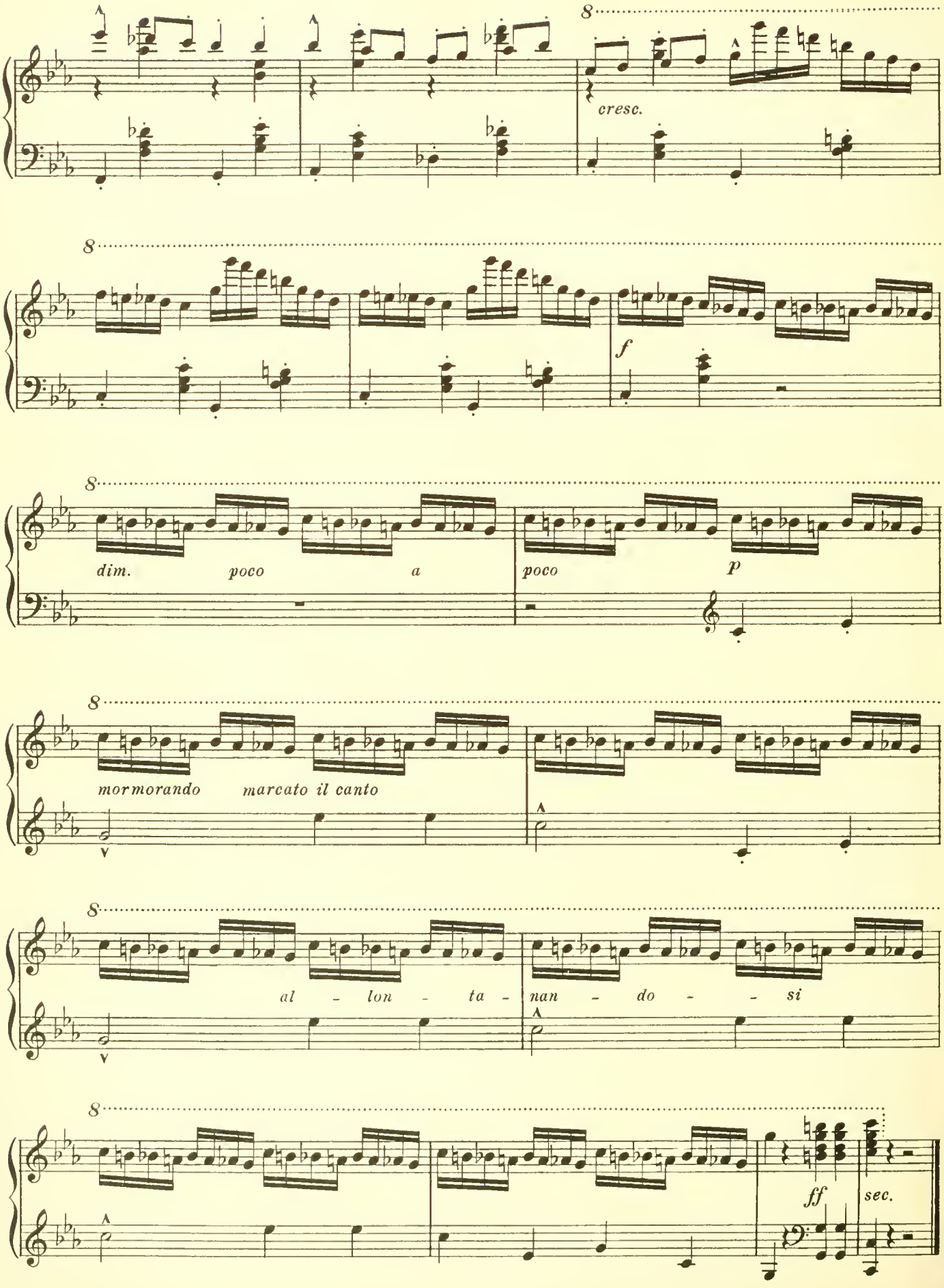



8
sempre p
f
8
p stacc.
ff
8
f
p
8
meno f
8
dim.
8
p Une corde, sans presser
una corda, senza stringere


brillante
cresc.
strepitoso
f
mf con grazia
con Pedale
semplice

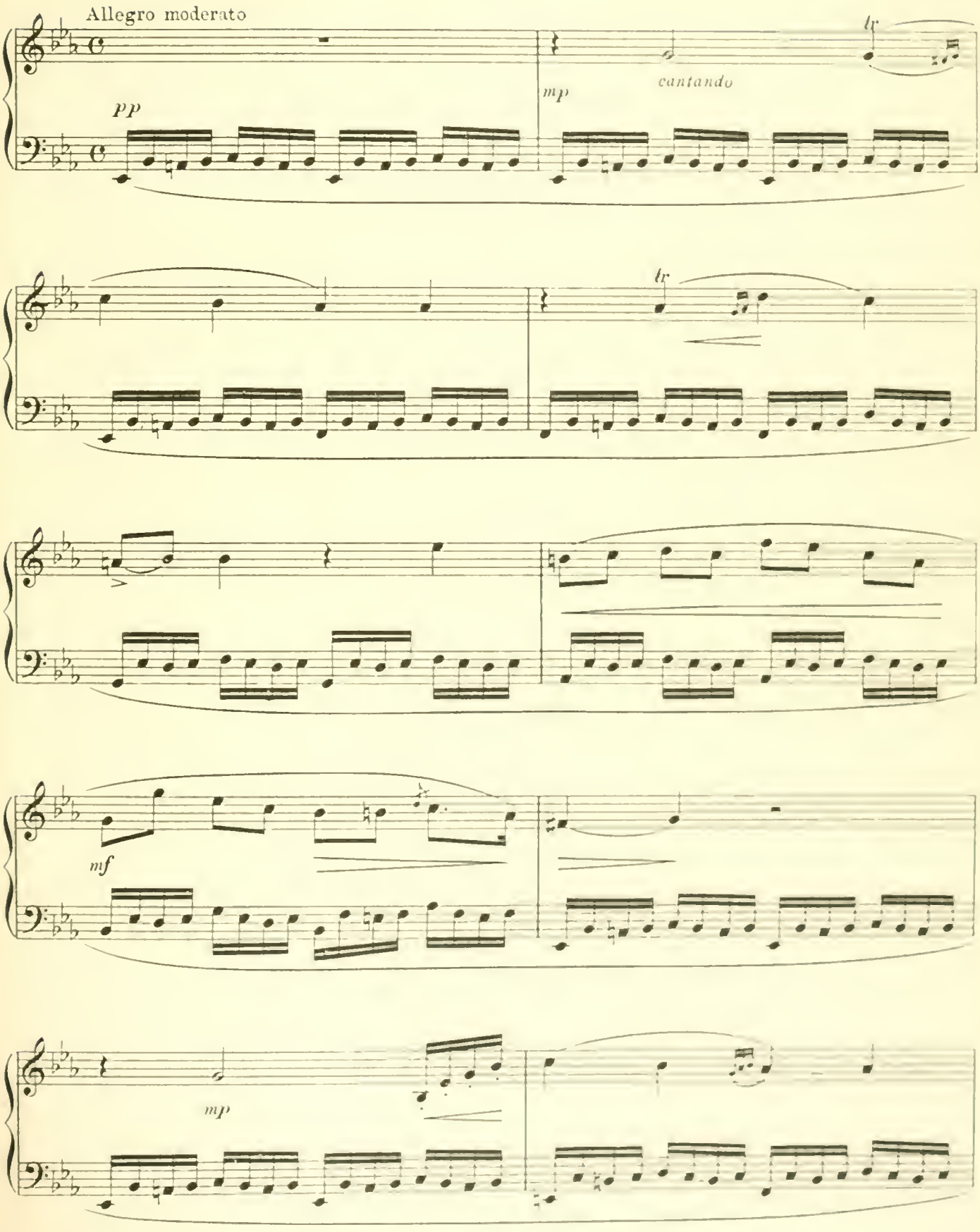

8
sempre p
8
8
marcato il canto
mf tranquillo
sempre
mf
stacc.
più f

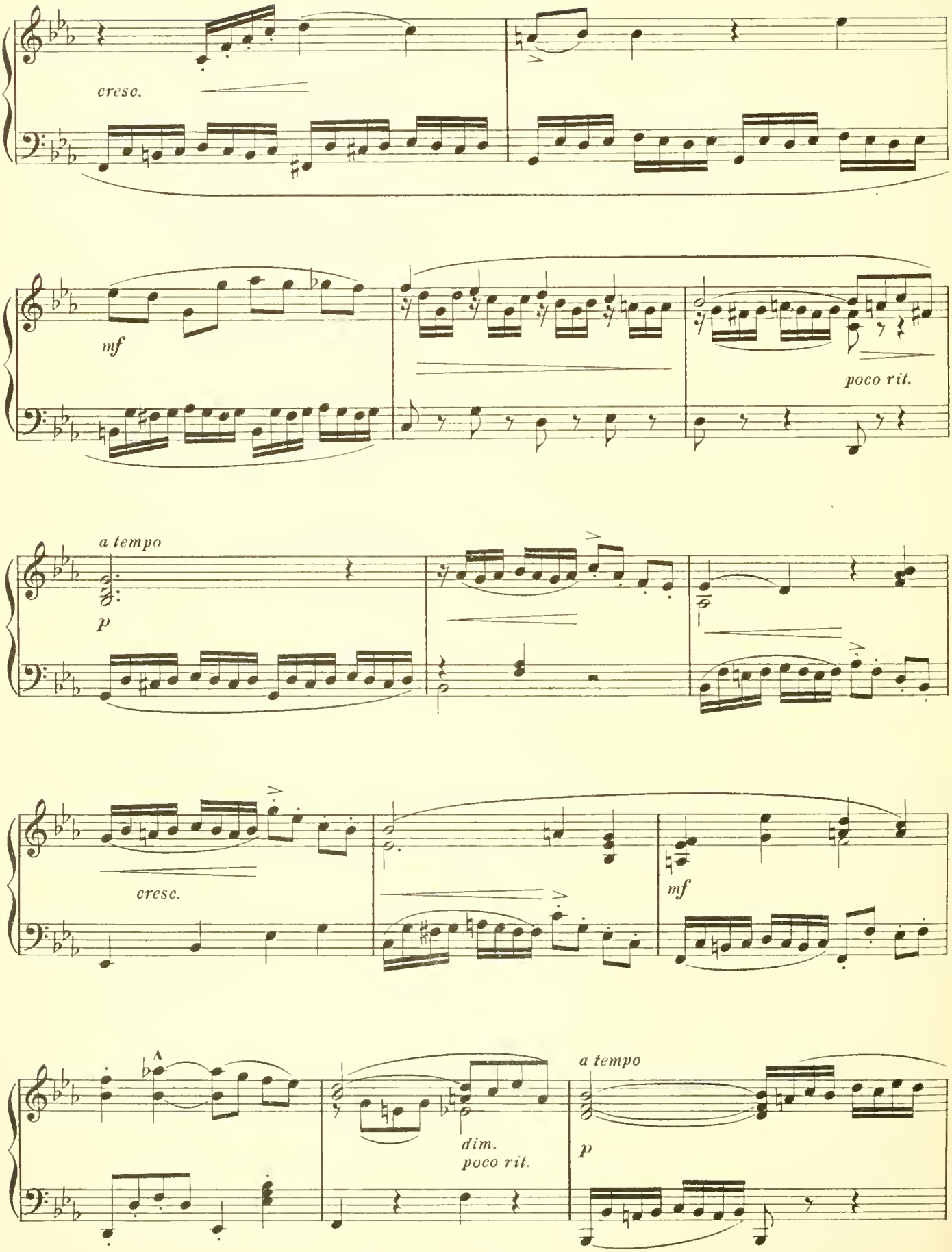

8
p scintillante
marcato il canto
8
brillante
sempre
marcato il canto
8
sans presser
senza stringere
cresc.
8
8
strepitoso
f senza ralt.
mf
8
sf cc

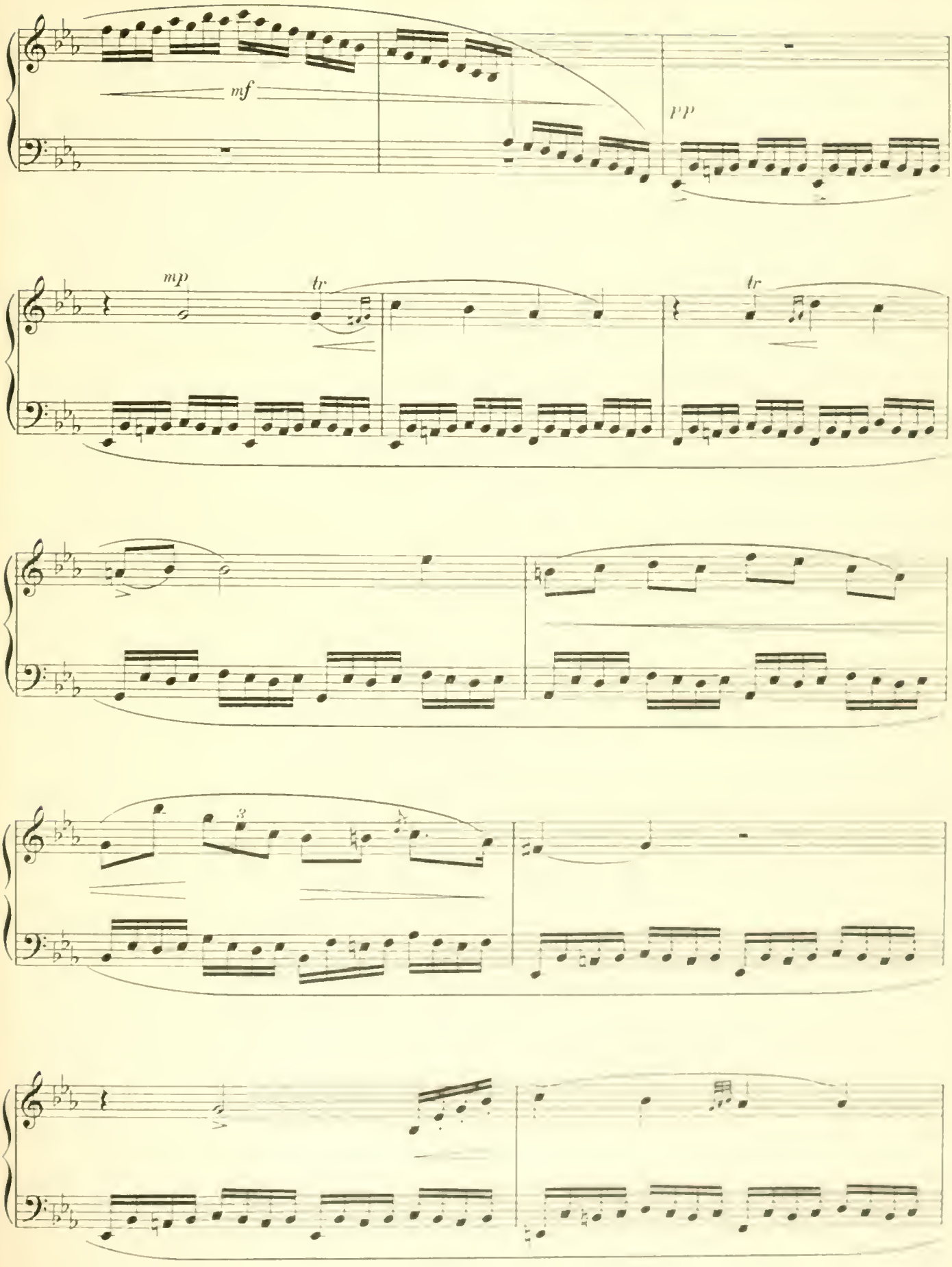

8
cresc.
8
f
8
dim.
poco
a
poco
p
8
mormorando
marcato il canto
8
al - lon - ta -
nan - do - - si
8
ff
sec.

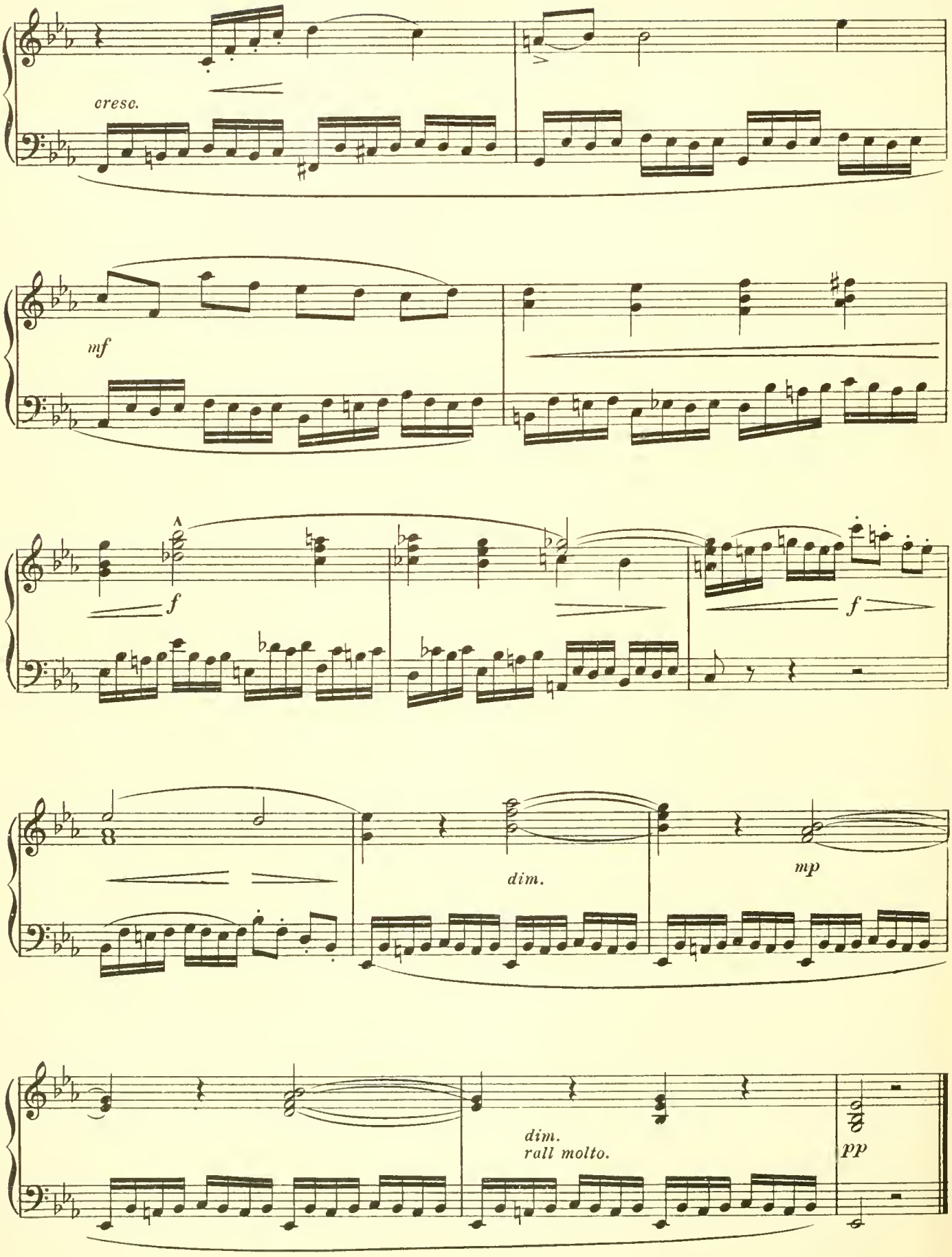
John K. Paine (1839–1906)

The Mill. Op. 26



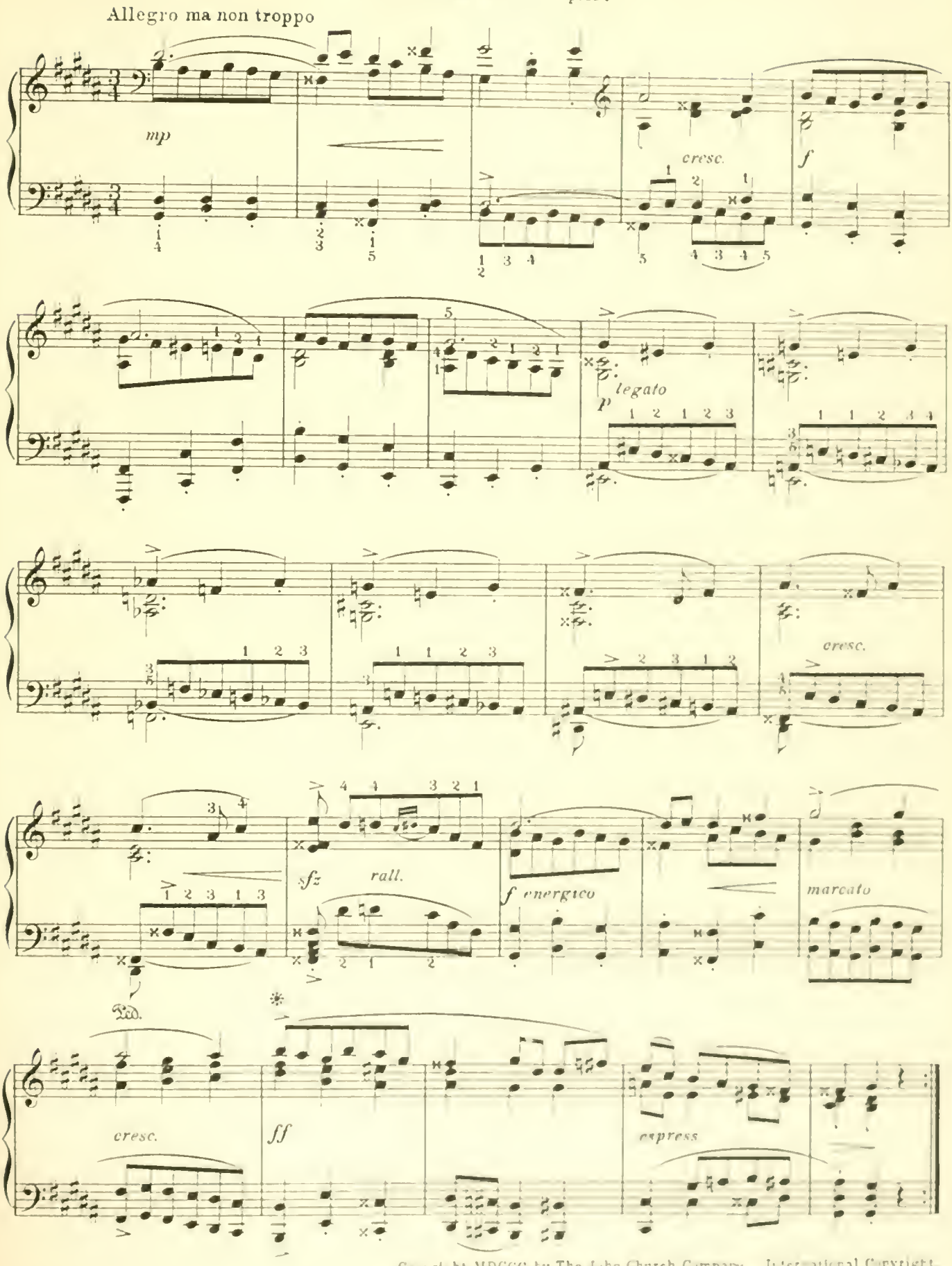

cresc.
mf
poco rit.
a tempo
p
cresc.
mf
dim.
poco rit.
a tempo
p


mf
pp
mp
tr
tr
3


cresc.
mf
f
f
dim.
mp
dim.
rall molto.
pp

Homer N. Bartlett (b. 1845)

Prélude à la Minuet Op. 157



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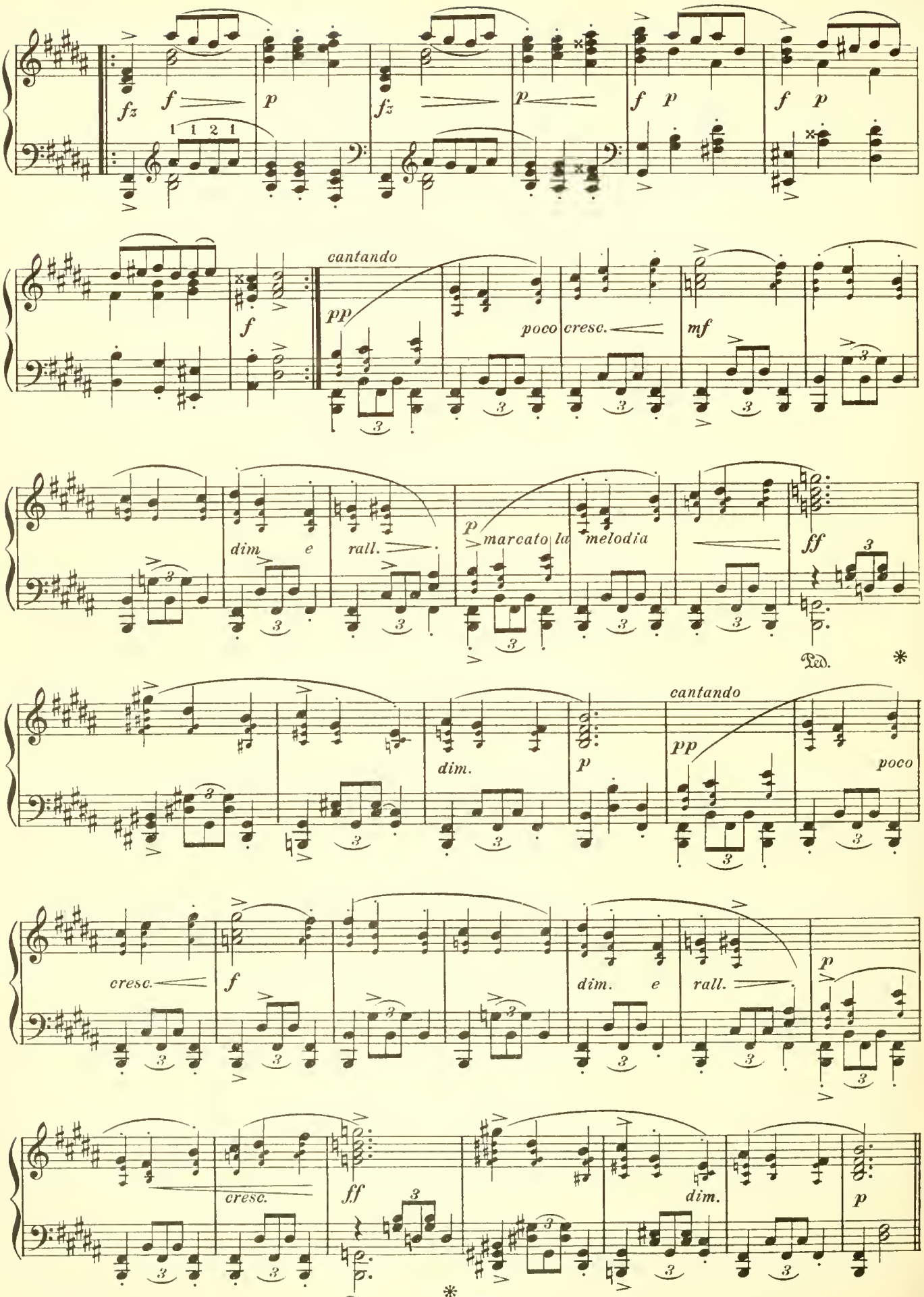
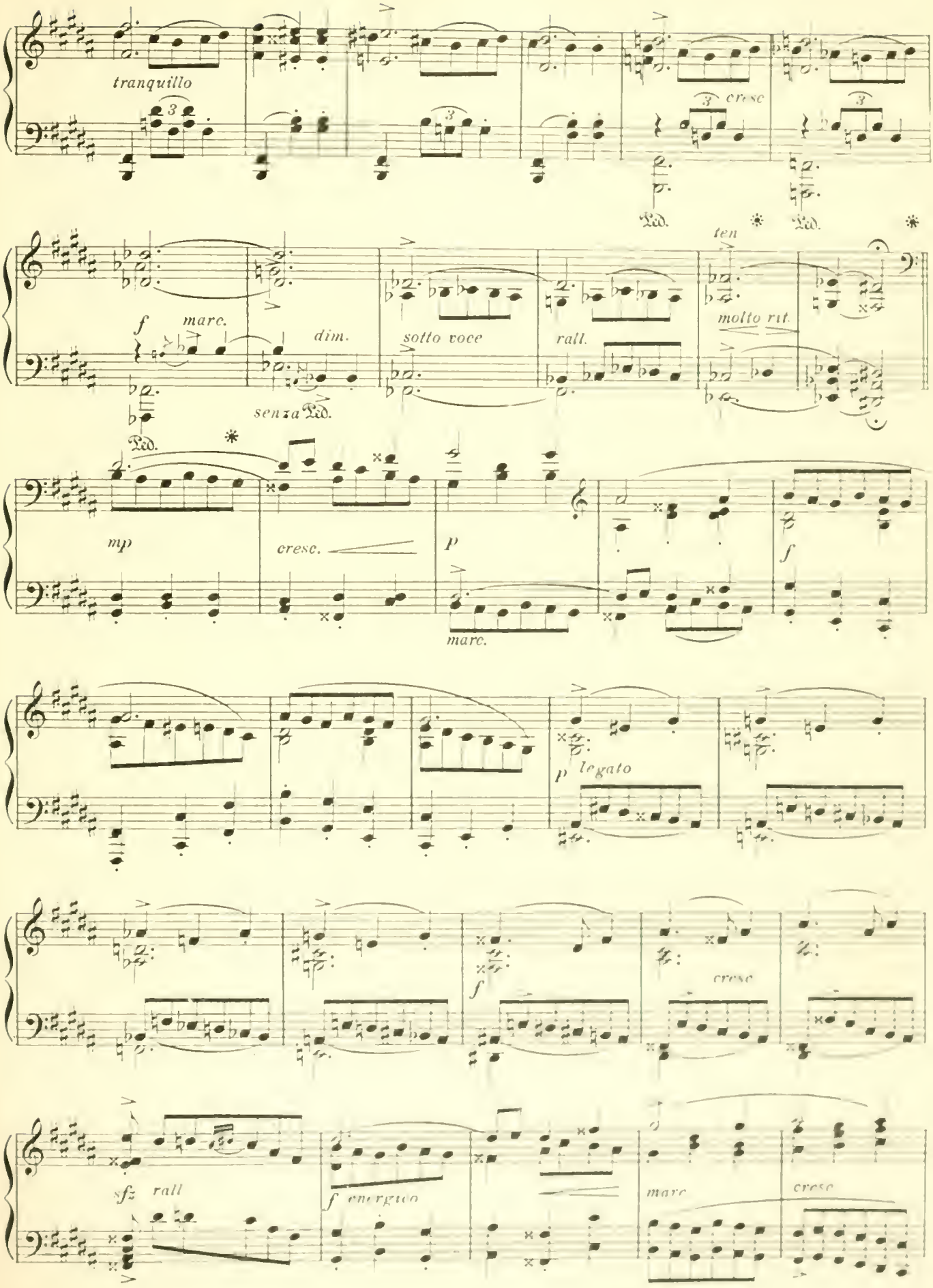
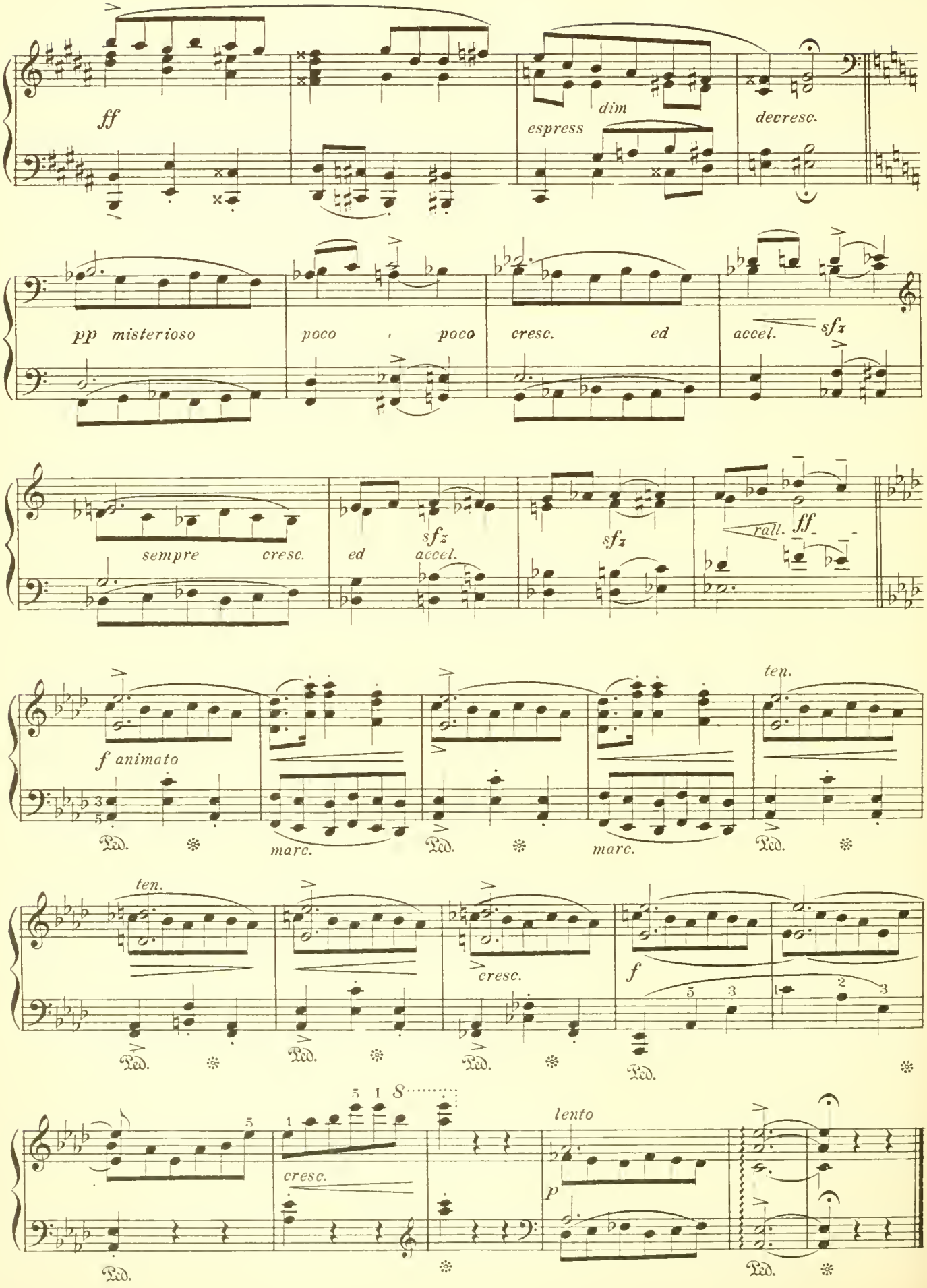

fz
f
p
fz
p
f p
f p
1 1 2 1
f
cantando
pp
poco cresc.
mf
dim e
rall.
p
marcato la melodia
ff
Ped.
*
dim.
p
cantando
pp
poco
cresc.
f
dim. e
rall.
p
cresc.
ff
dim.
p
Ped.
*

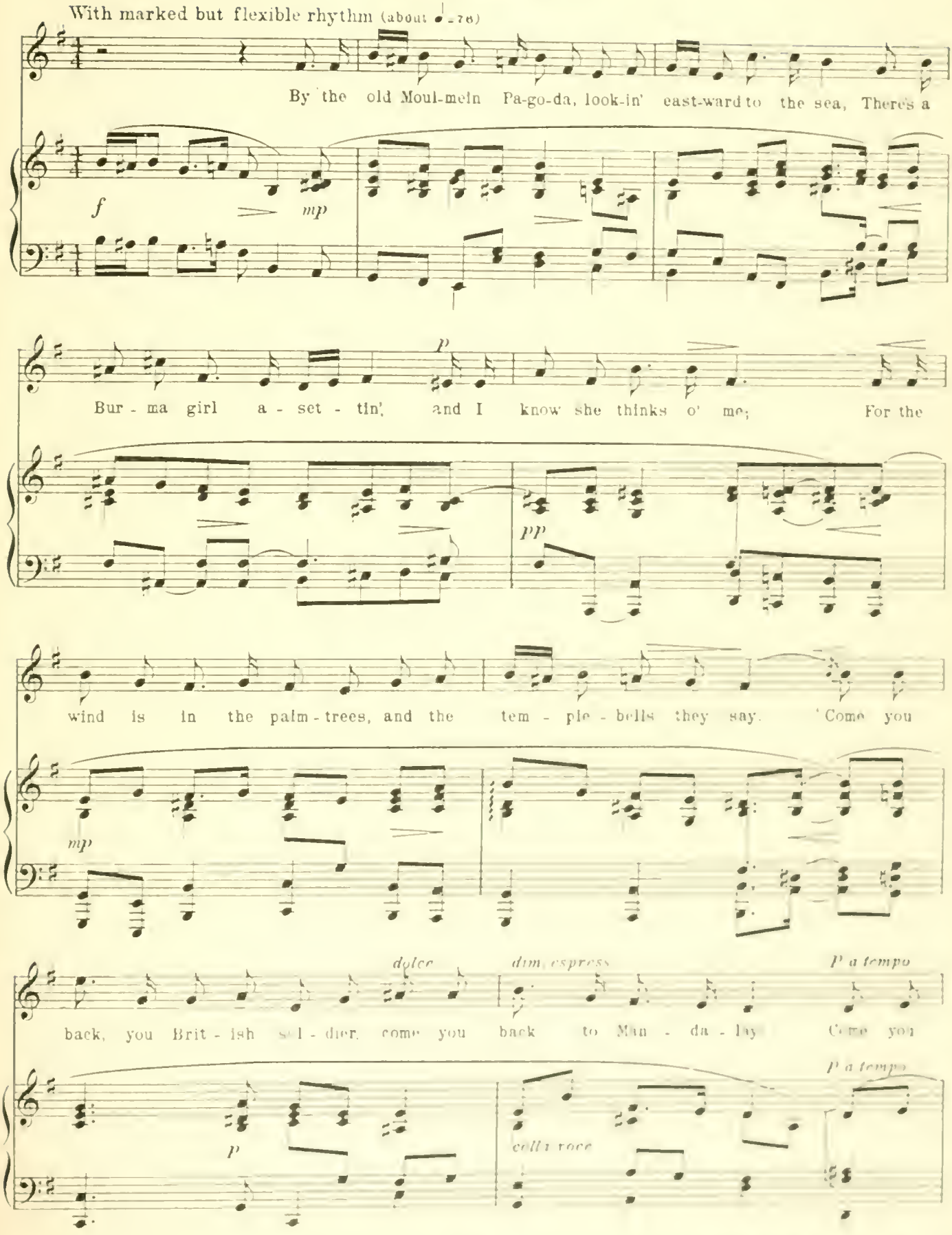

tranquillo
cresc
Ped.
Ped.
f
marc.
dim.
senza Ped.
sotto voce
rall.
ten
molto rit.
Ped.
mp
cresc.
p
marc.
f
p
legato
f
cresc
sfz
rall
f
energico
marc
cresc


ff
espress
dim
decresc.
pp misterioso
poco
poco
cresc.
ed
accel.
sfz
sempre
cresc.
ed
accel.
sfz
sfz
rall.
ff
f animato
ten.
marc.
marc.
ten.
cresc.
f
cresc.
lento
p

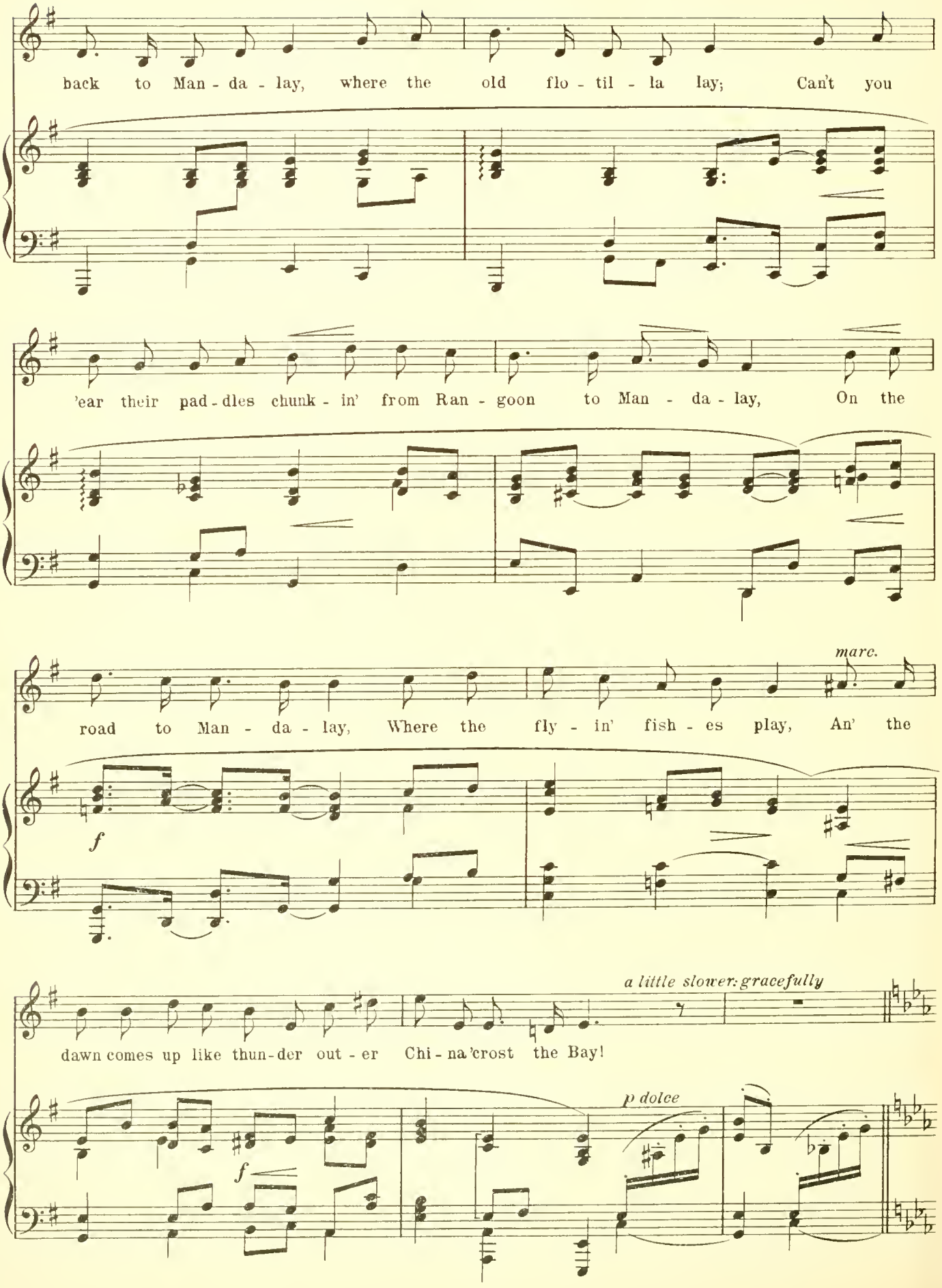
Arthur Foote (b. 1853)

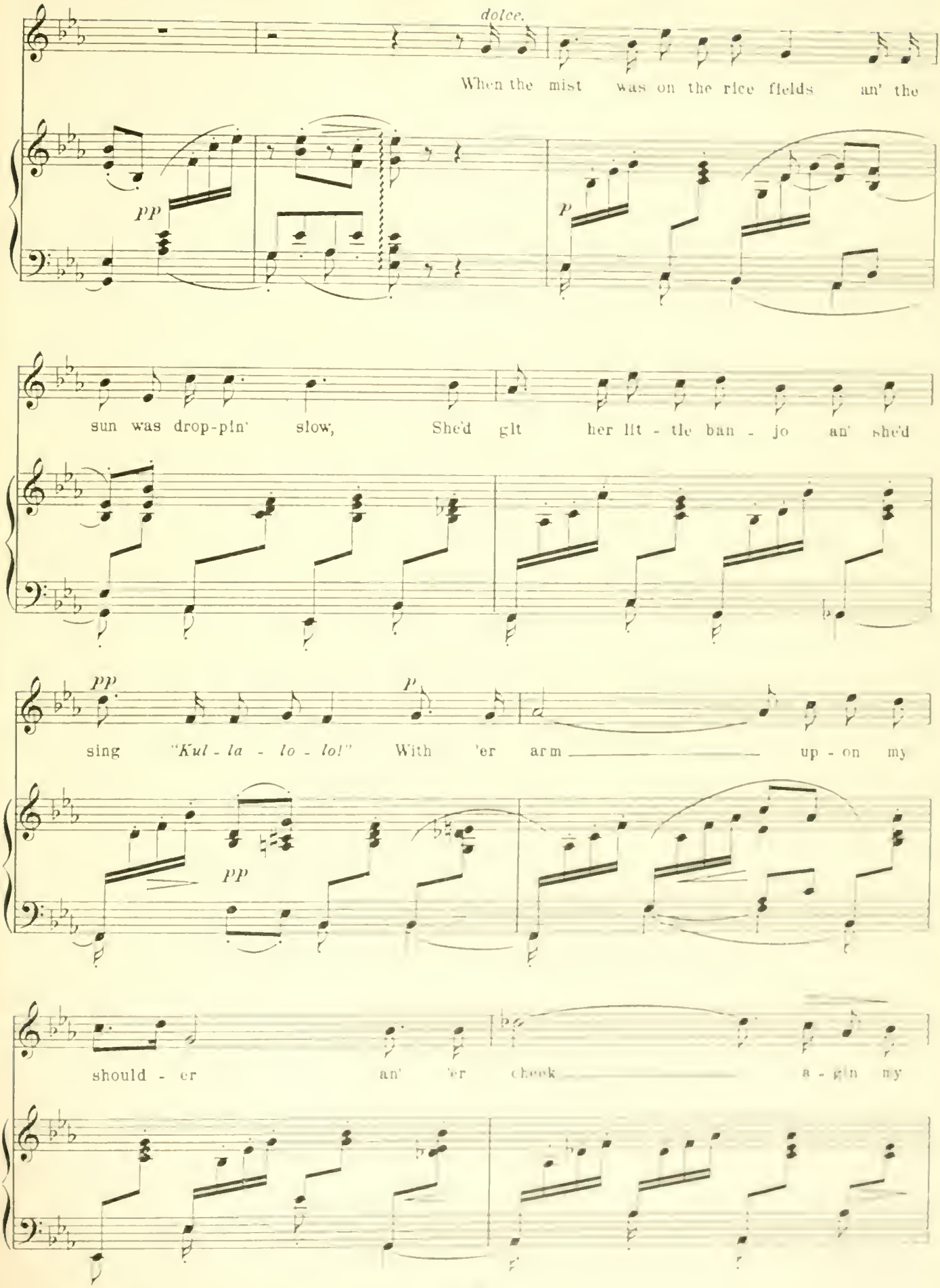
Mandalay

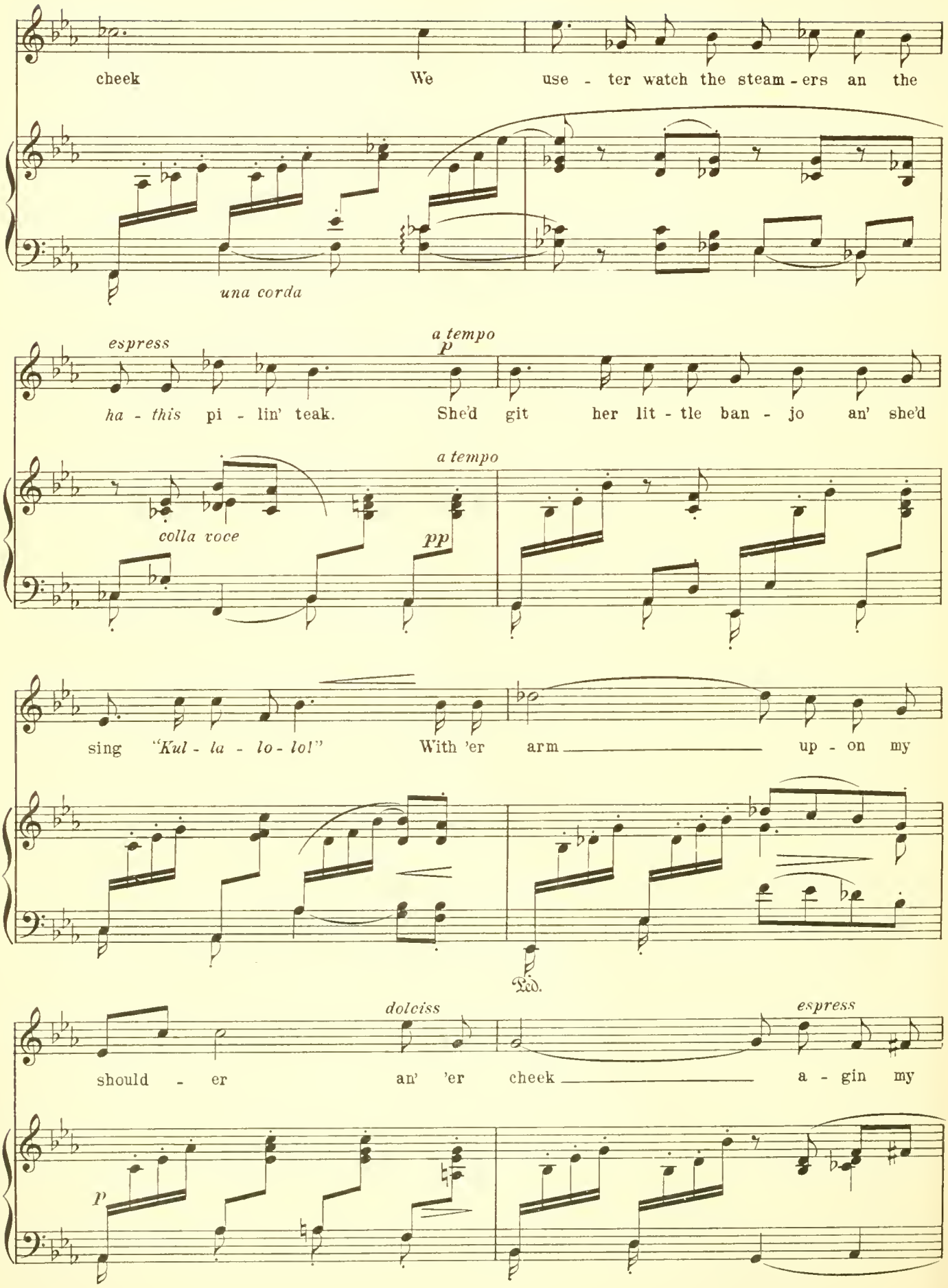
To Stephen Townsend

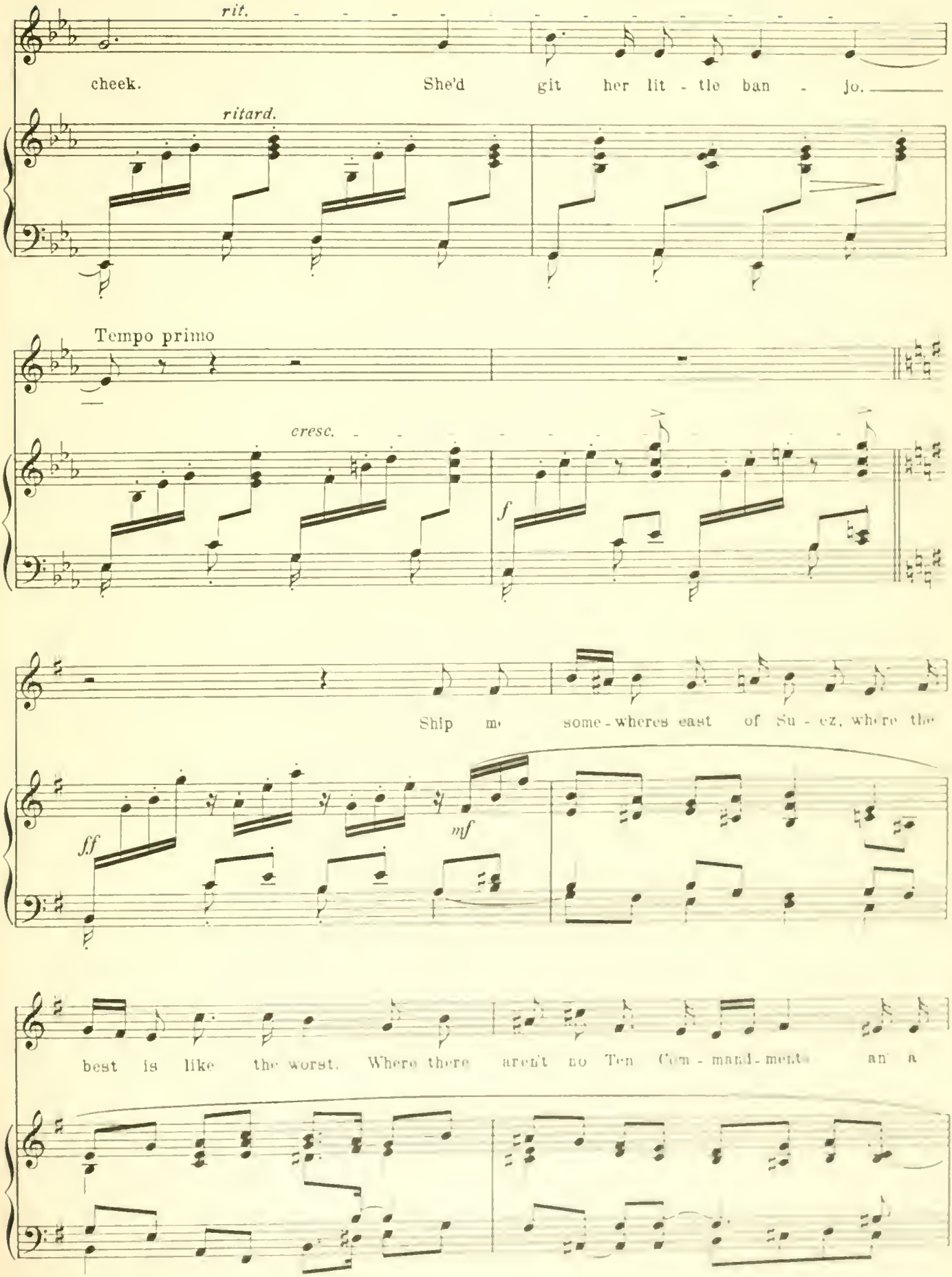


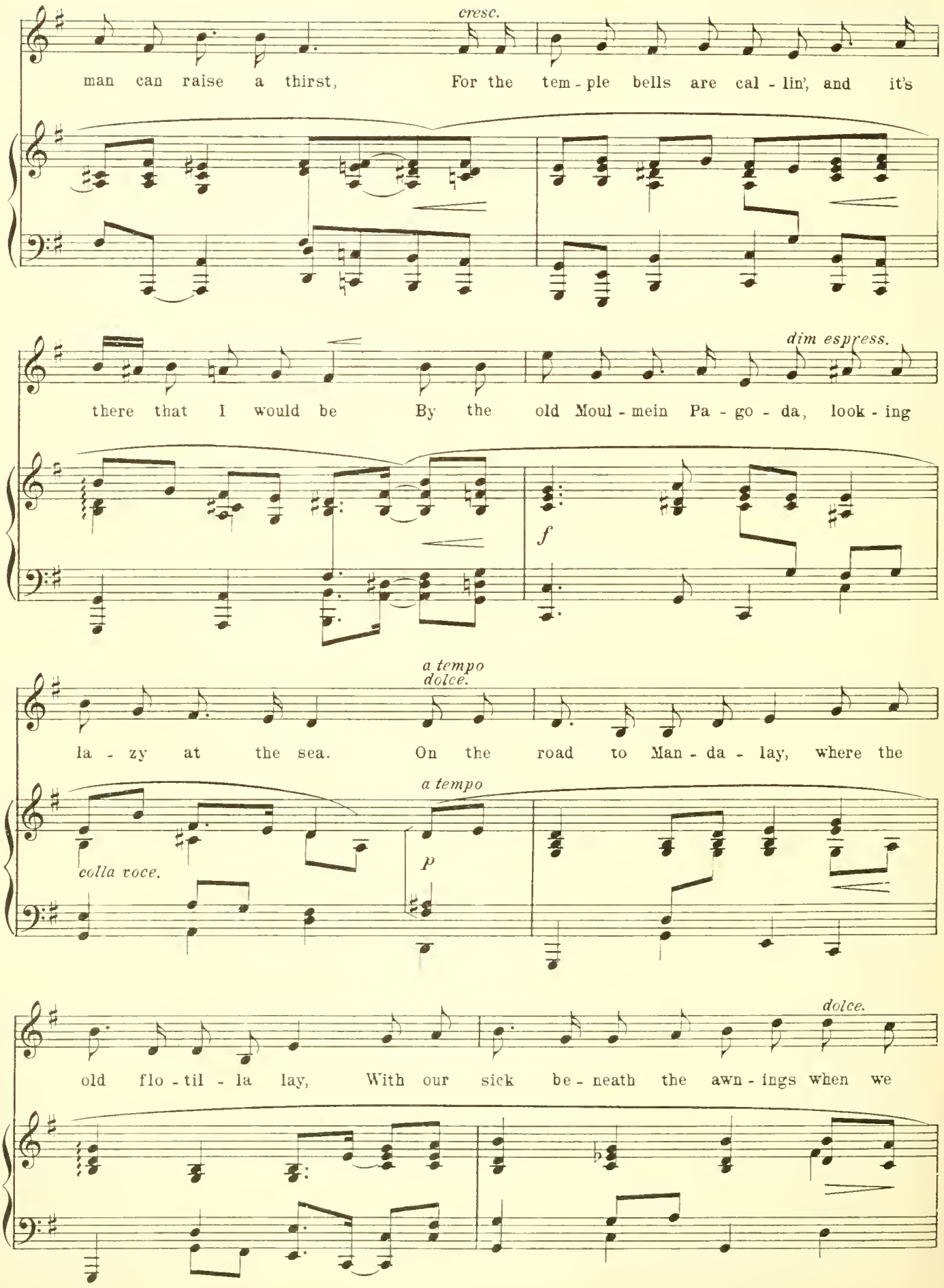
Copyright 1915, by Arthur F

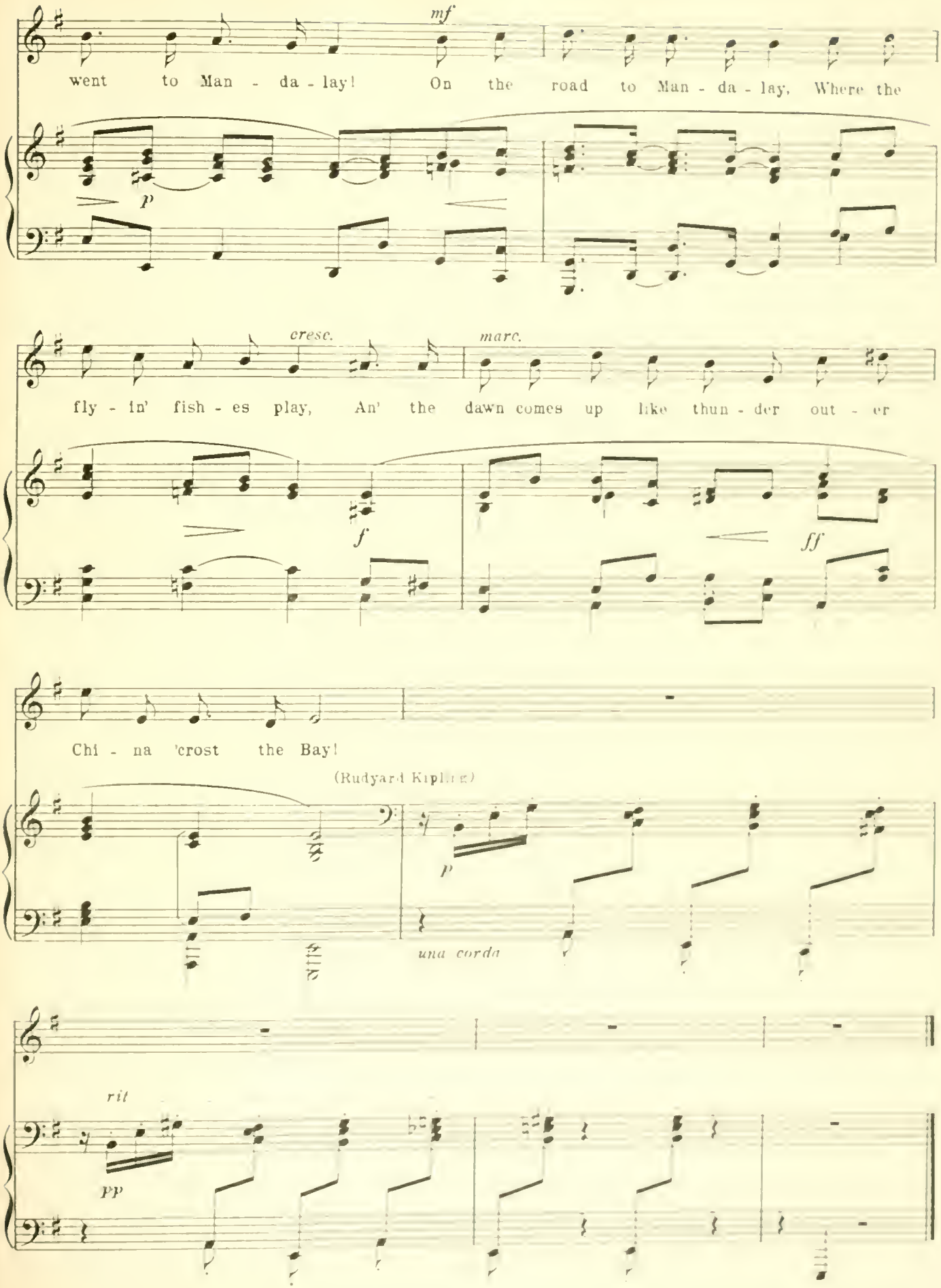

back to Man - da - lay, where the old flo - til - la lay; Can't you
'ear their pad - dles chunk - in' from Ran - goon to Man - da - lay, On the
marc.
road to Man - da - lay, Where the fly - in' fish - es play, An' the
f
a little slower: gracefully
dawn comes up like thun - der out - er Chi - na 'crost the Bay!
p dolce
f


dolce.
When the mist was on the rice fields an' the
pp
p
sun was drop-pin' slow, She'd git her lit - tle ban - jo an' she'd
pp
p
sing "Kul - la - lo - lo!" With 'er arm up - on my
pp
should - er an' 'er cheek a - gin my


cheek We use - ter watch the steam - ers an the
una corda
espress
a tempo
p
ha - this pi - lin' teak. She'd git her lit - tle ban - jo an' she'd
a tempo
colla voce
pp
sing "Kul - la - lo - lo!" With 'er arm up - on my
Ped.
dolciss
espress
should - er an' 'er cheek a - gin my
p

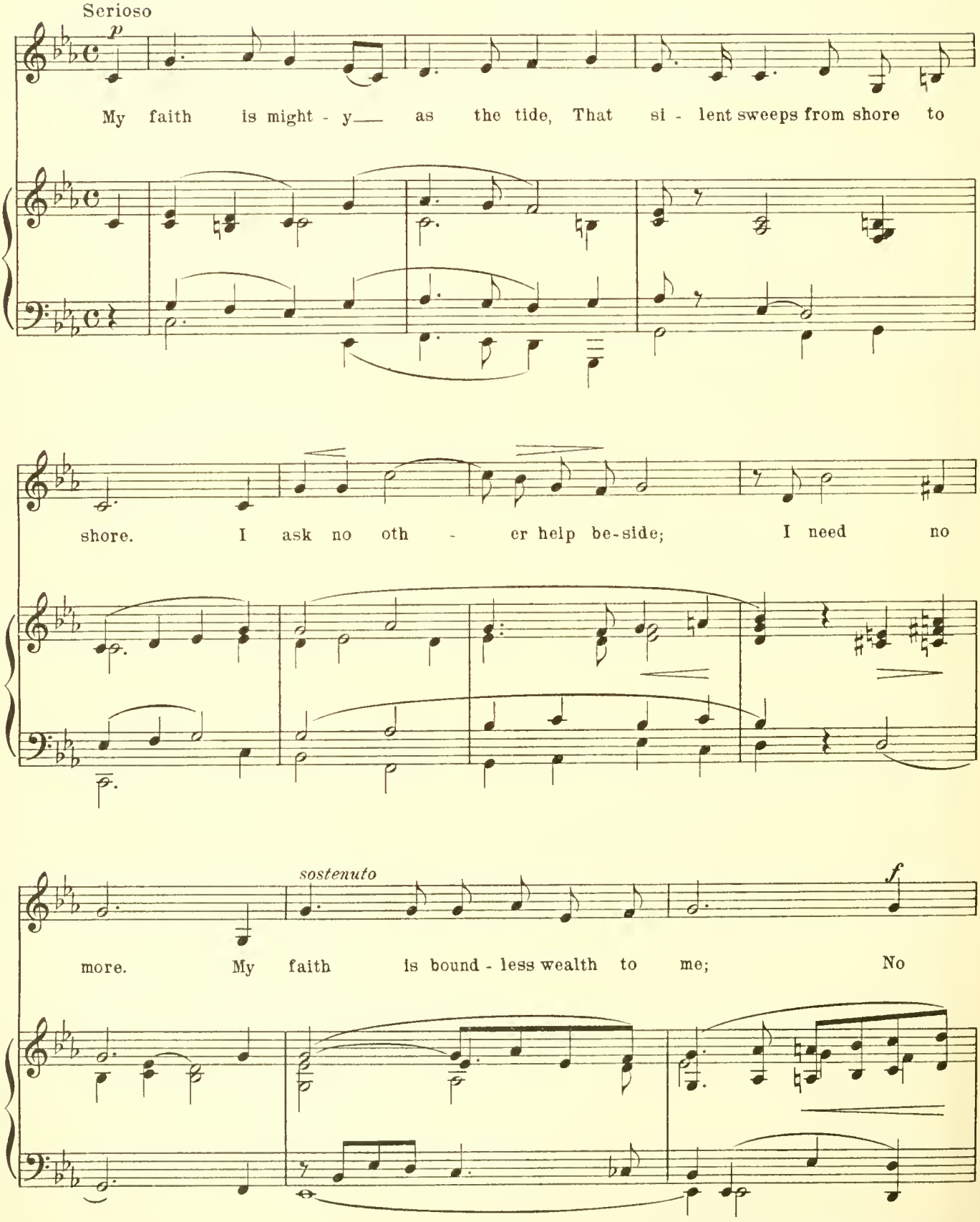

rit.
cheek. She'd git her lit - tle ban - jo.
ritard.
Tempo primo
cresc.
f
Ship me some - wheres east of Su - ez, where the
ff
mf
best is like the worst. Where there aren't no Ten Com - mand - ments an' a


cresc.
man can raise a thirst, For the tem - ple bells are cal - lin', and it's
dim espress.
there that I would be By the old Moul - mein Pa - go - da, look - ing
f
a tempo
dolce.
la - zy at the sea. On the road to Man - da - lay, where the
a tempo
colla voce.
p
dolce.
old flo - til - la lay, With our sick be - neath the awn - ings when we


mf
went to Man - da - lay! On the road to Man - da - lay, Where the
p
cresc.
marc.
fly - in' fish - es play, An' the dawn comes up like thun - der out - er
f
ff
Chi - na 'crost the Bay!
(Rudyard Kipling)
p
una corda
rit
pp

George Whitefield Chadwick (b. 1854)

Faith



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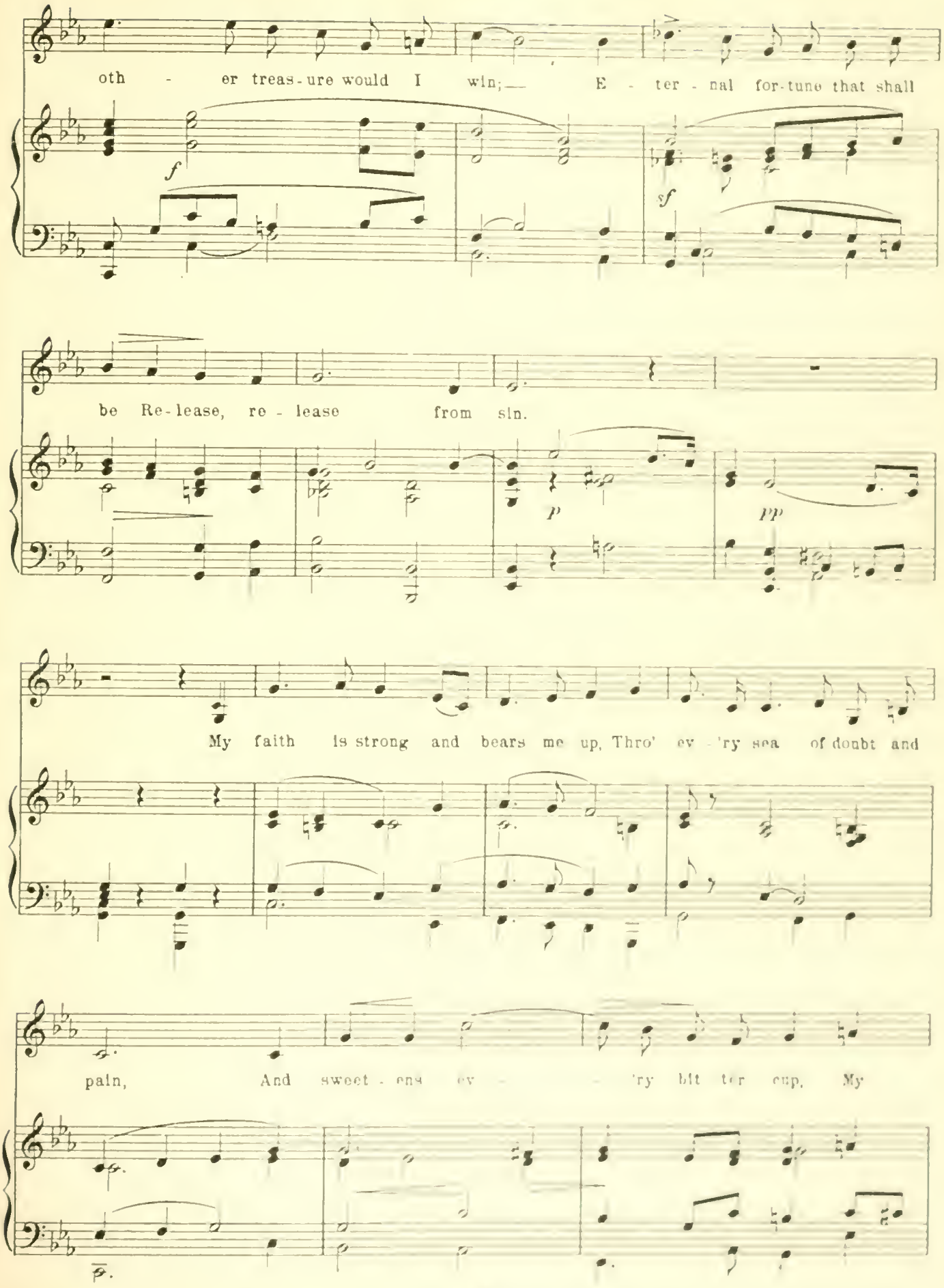
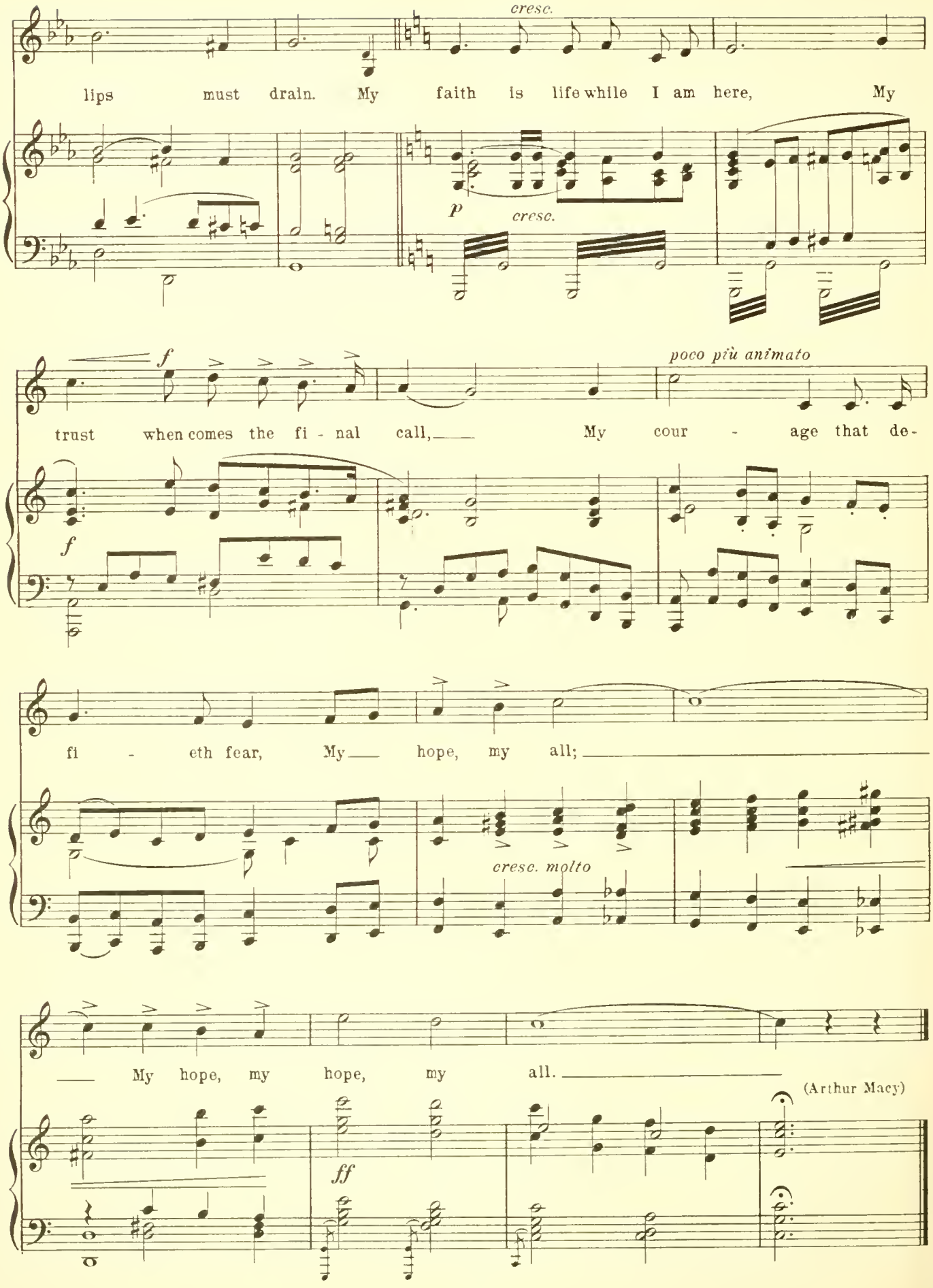
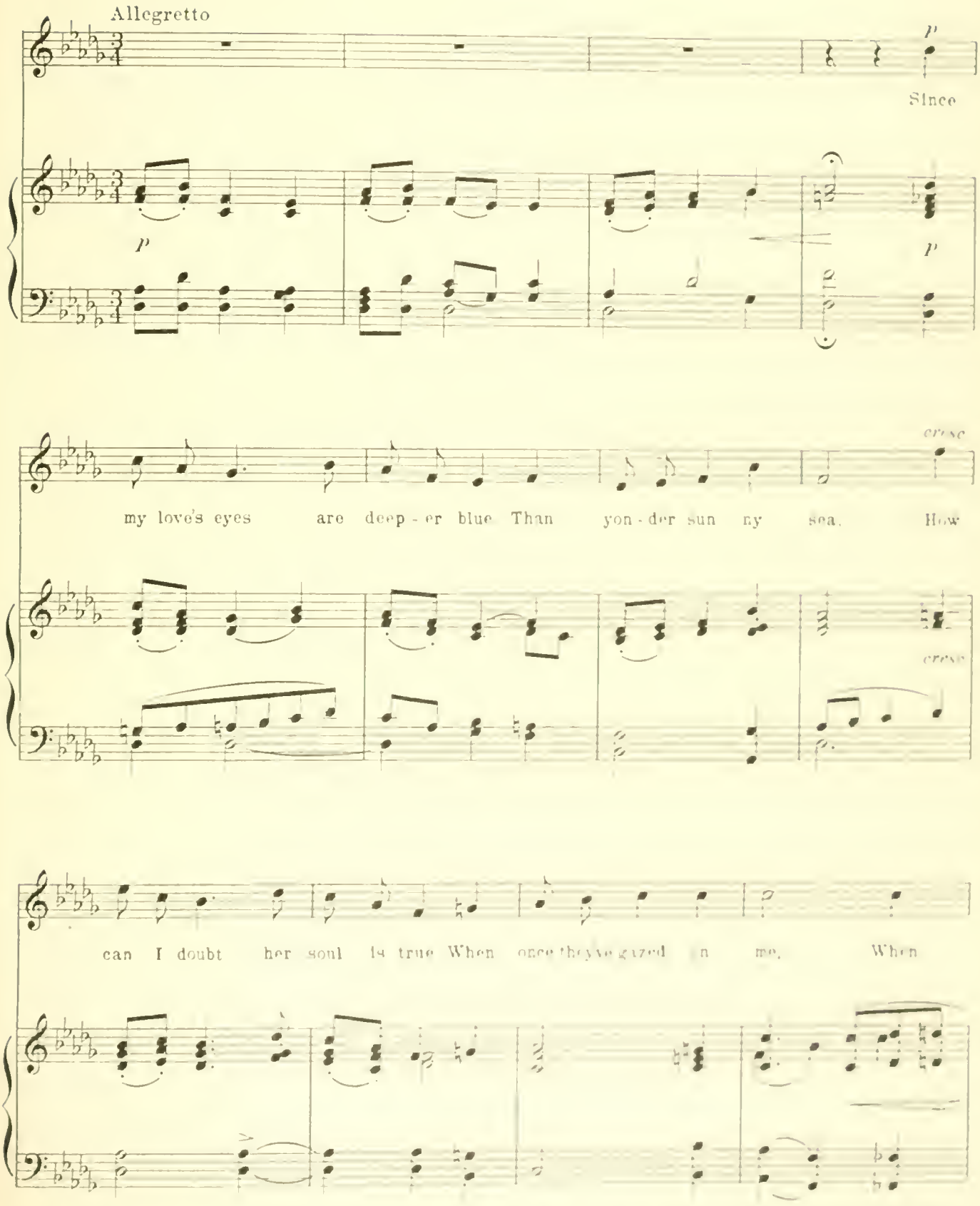

oth - er treas-ure would I win; E - ter - nal for-tune that shall
f
sf
be Re-lease, re - lease from sin.
p
pp
My faith is strong and bears me up, Thro' ev - 'ry sea of doubt and
pain, And sweet - ens ev - 'ry bit ter cup. My


cresc.
lips must drain. My faith is life while I am here, My
p
cresc.
f
poco più animato
trust when comes the fi - nal call, My cour - age that de-
f
fi - eth fear, My hope, my all;
cresc. molto
My hope, my hope, my all.
(Arthur Macy)
ff

George Whitefield Chadwick (b. 1854)

Since My Love's Eyes



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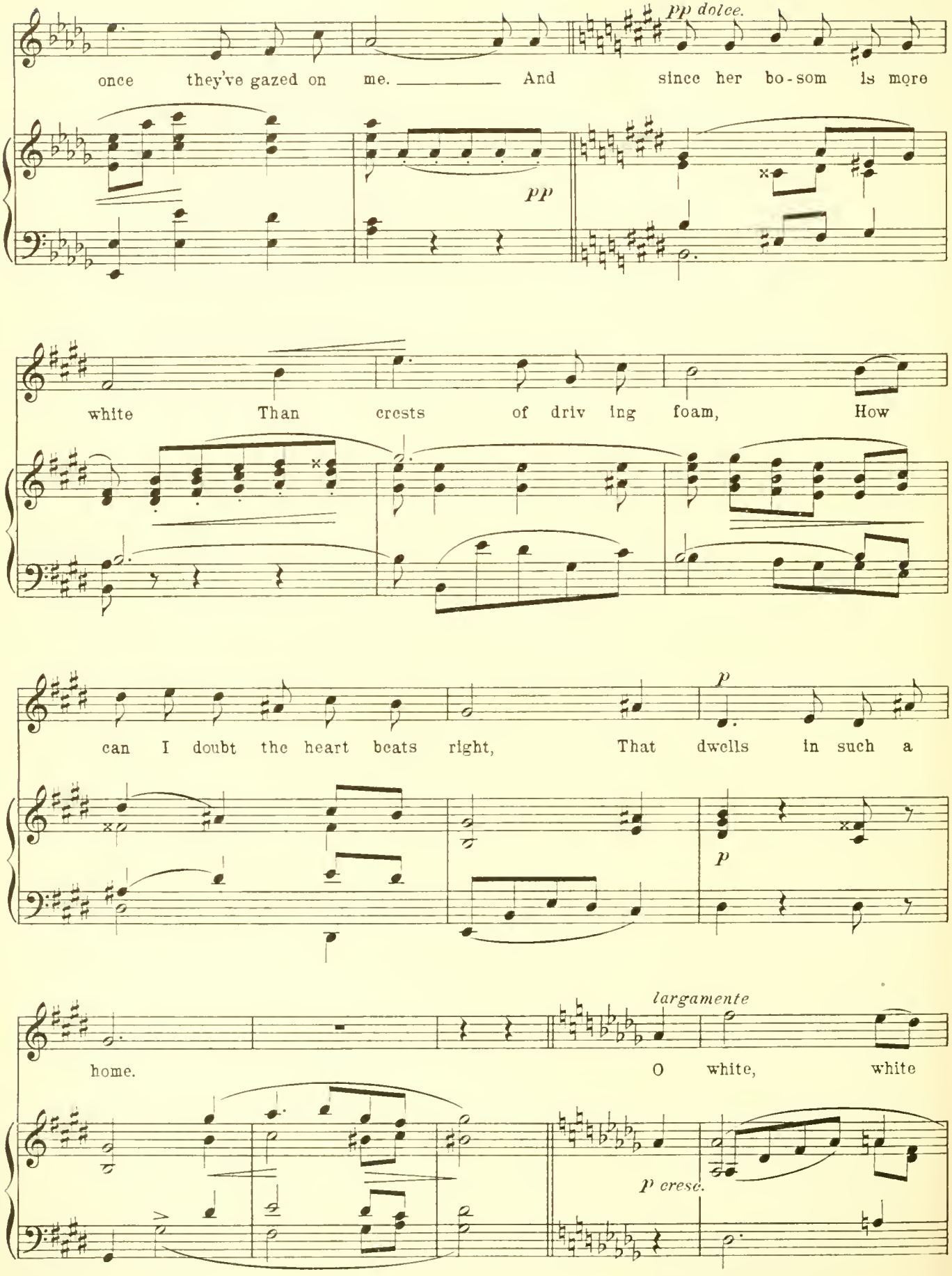
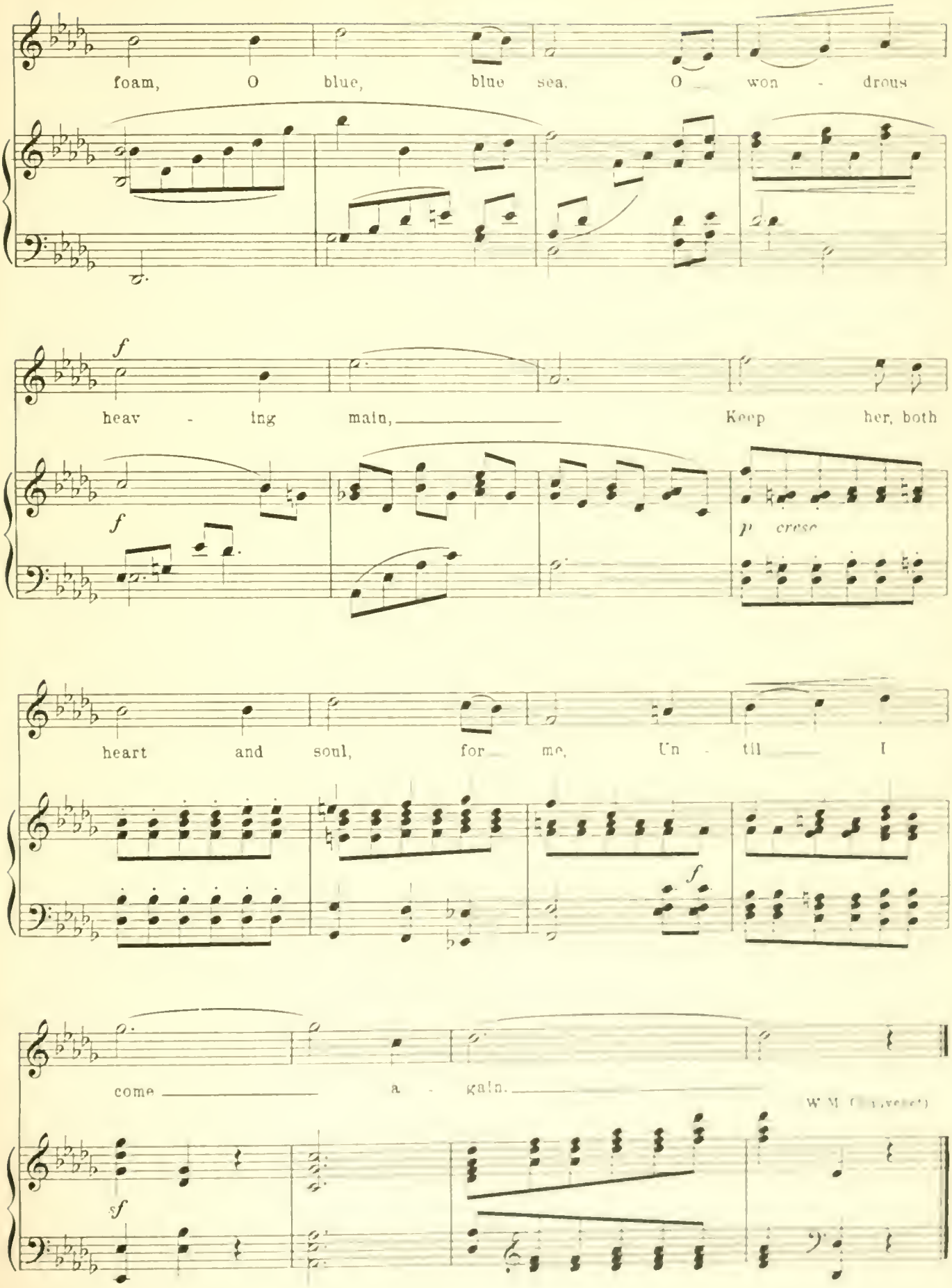
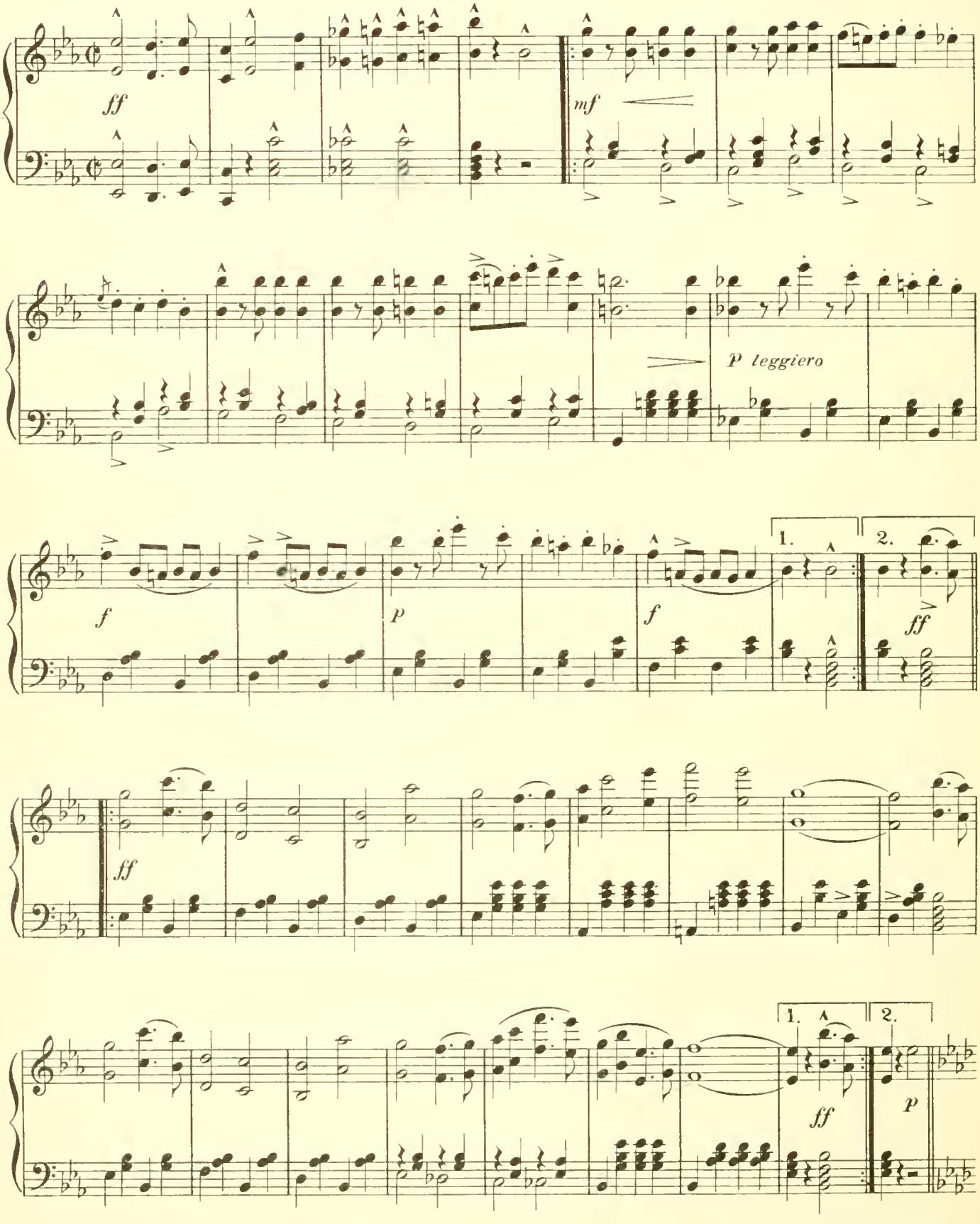

pp dolce.
once they've gazed on me. And since her bo-som is more
pp
white Than crests of driv ing foam, How
can I doubt the heart beats right, That dwells in such a
p
p
largamente
home. O white, white
p cresc.


foam, O blue, blue sea. O won - drous
f
heav - ing main, Keep her, both
f
p cresc
heart and soul, for me, Un - til I
f
come a - gain.
sf

John Philip Sousa (b. 1854)

The Stars and Stripes Forever

March



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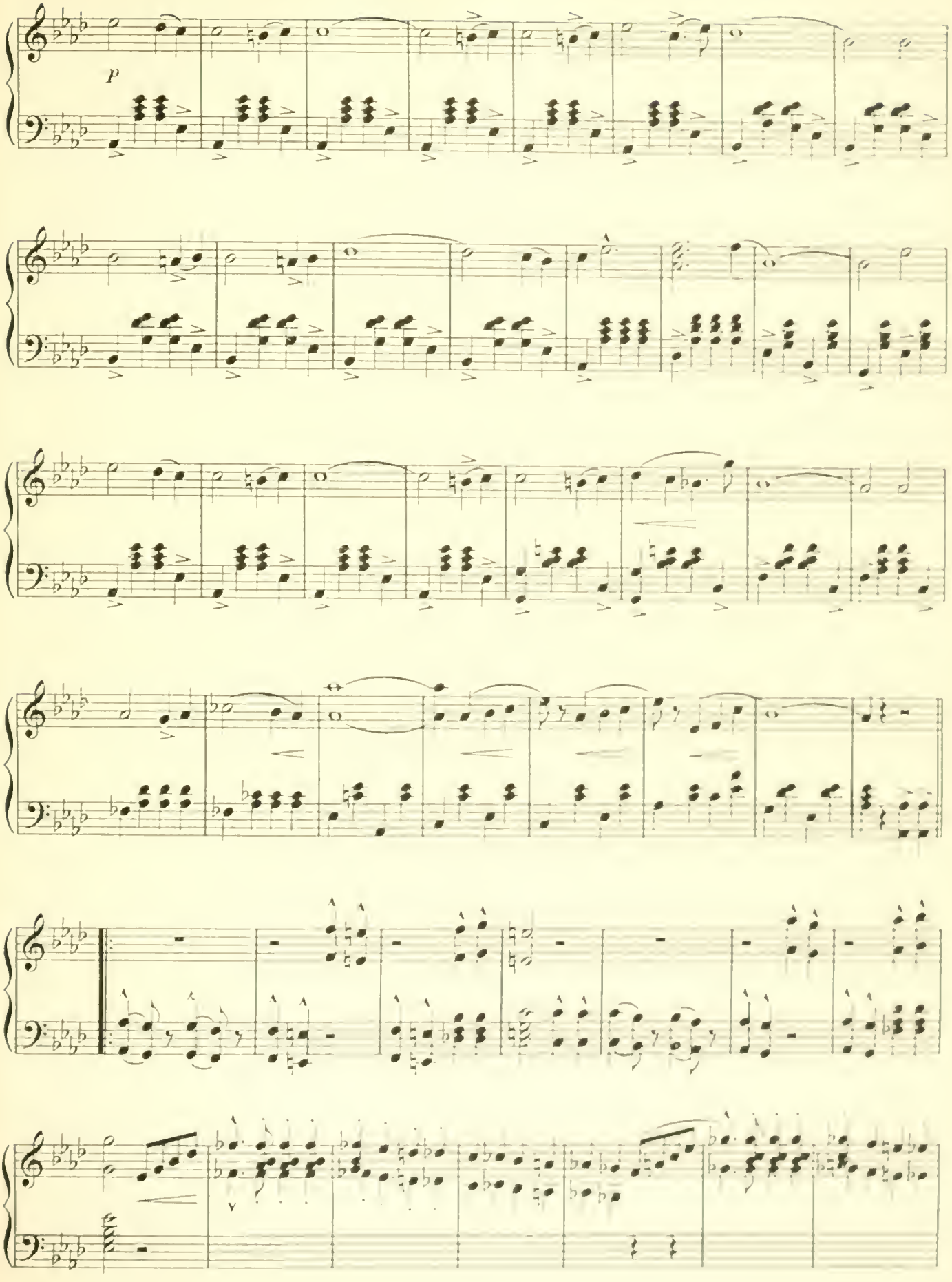
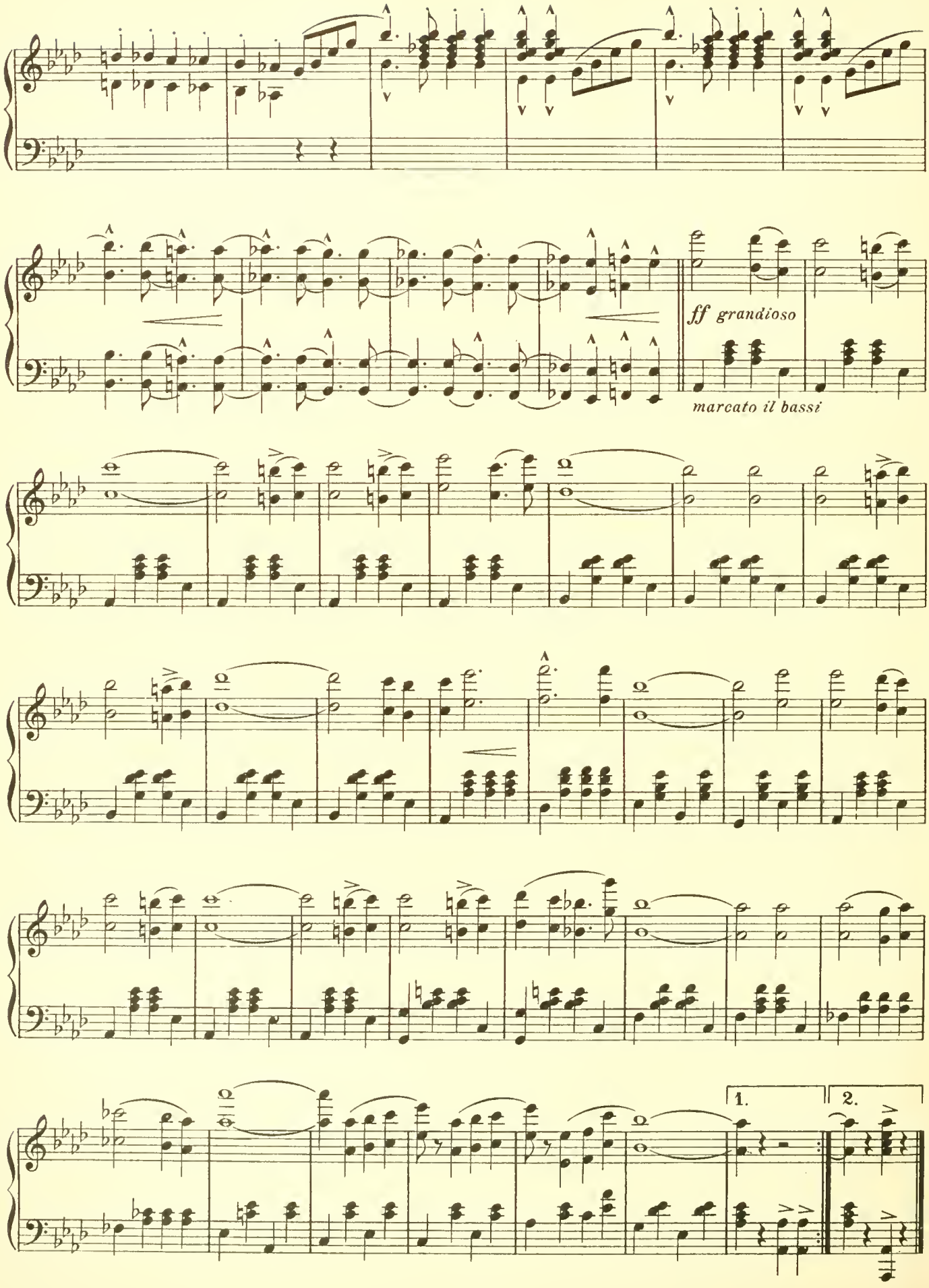
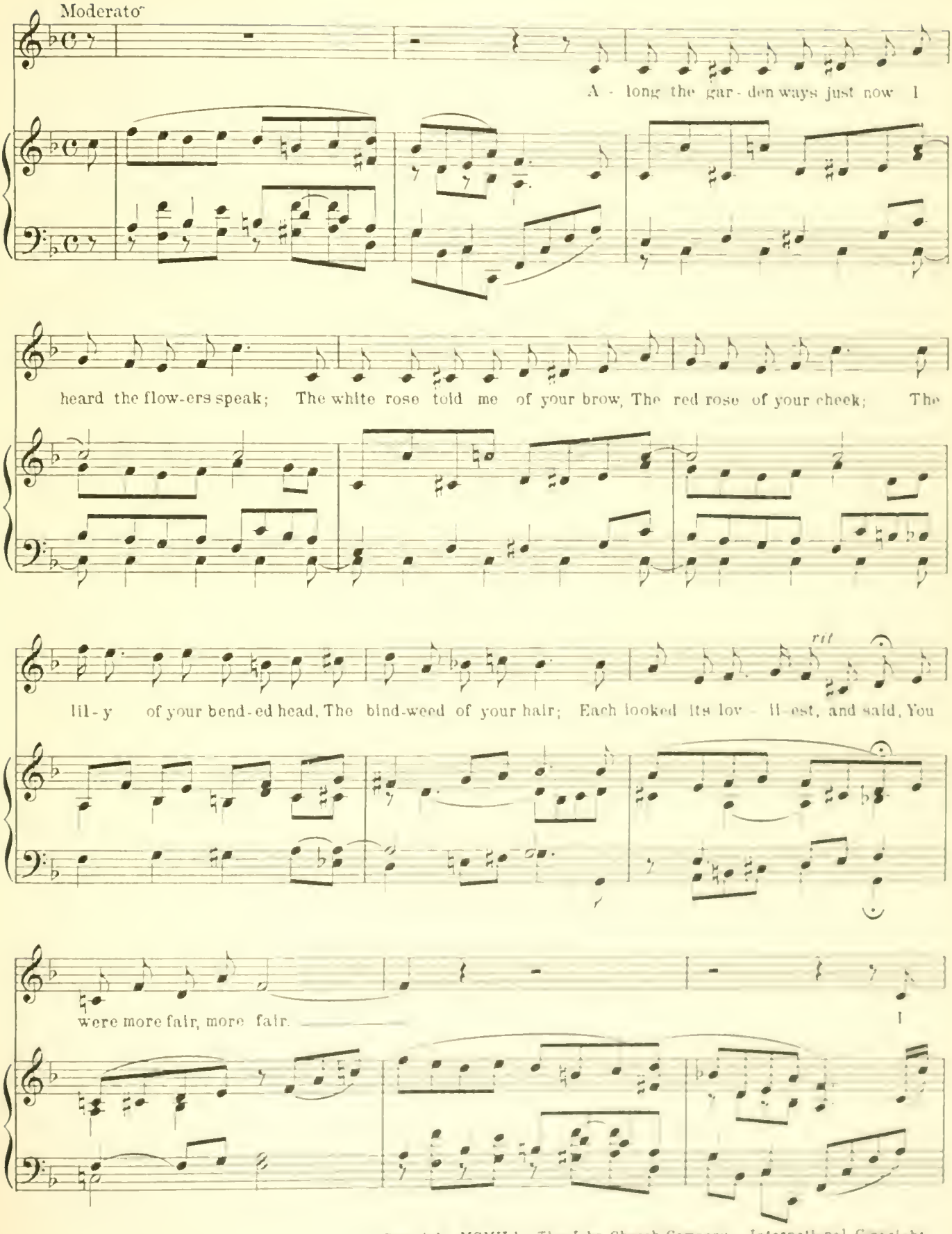

p


ff grandioso
marcato il bassi
1.
2.

Clayton Johns (b.1857)

You Were More Fair



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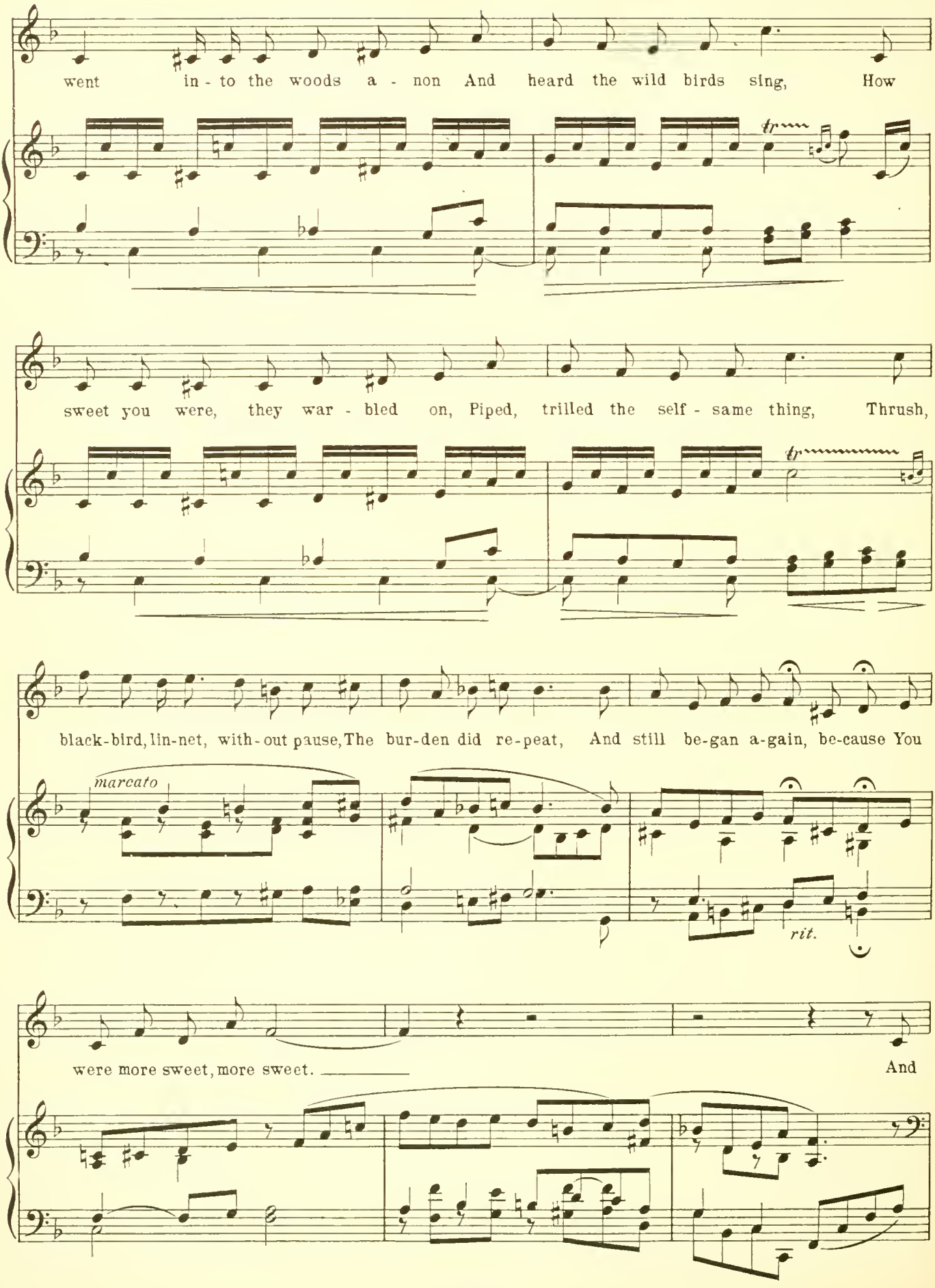
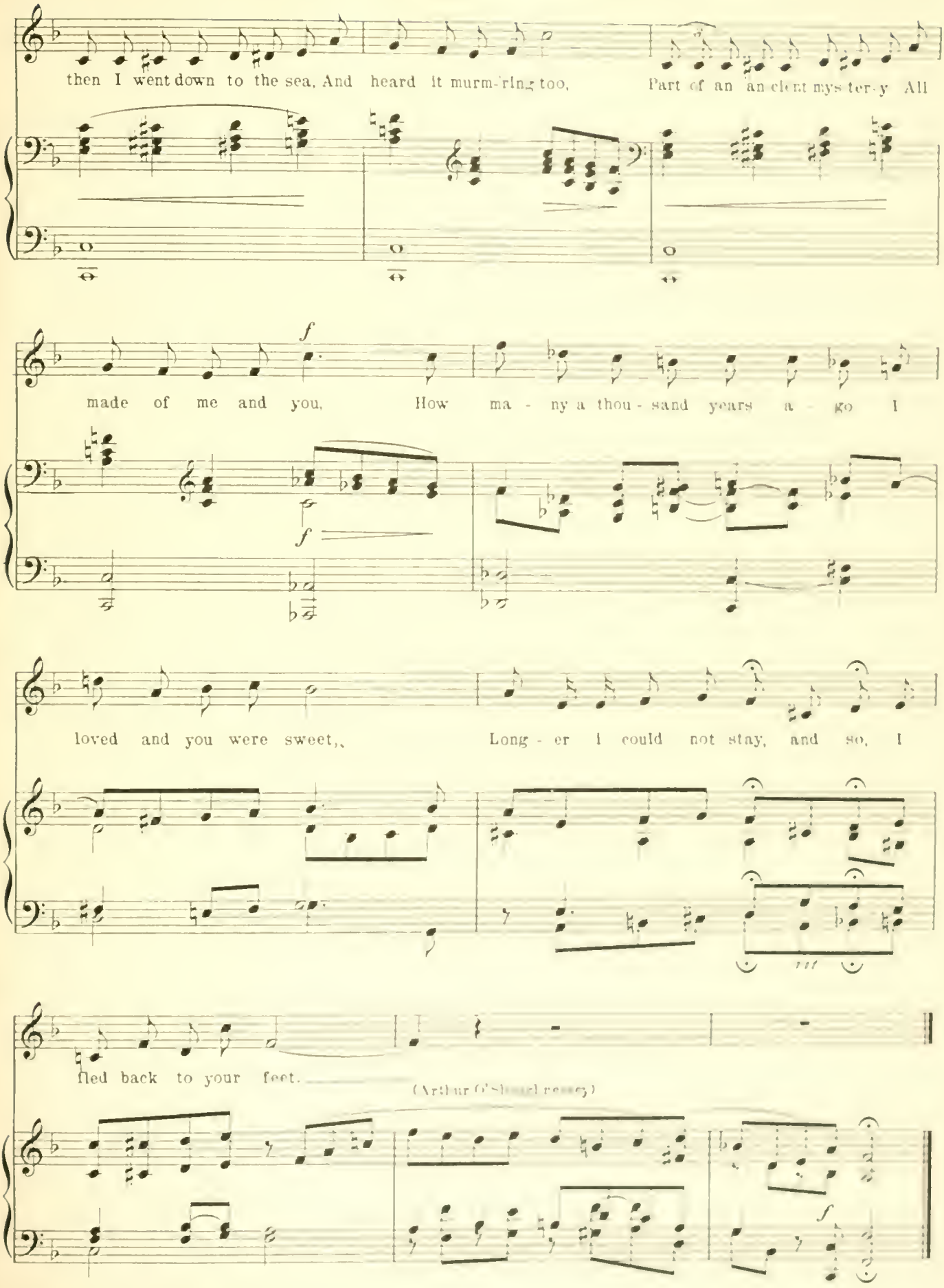

went in - to the woods a - non And heard the wild birds sing, How
tr
sweet you were, they war - bled on, Piped, trilled the self - same thing, Thrush,
tr
black-bird, lin-net, with-out pause, The bur-den did re-peat, And still be-gan a-gain, be-cause You
marcato
rit.
were more sweet, more sweet.
And

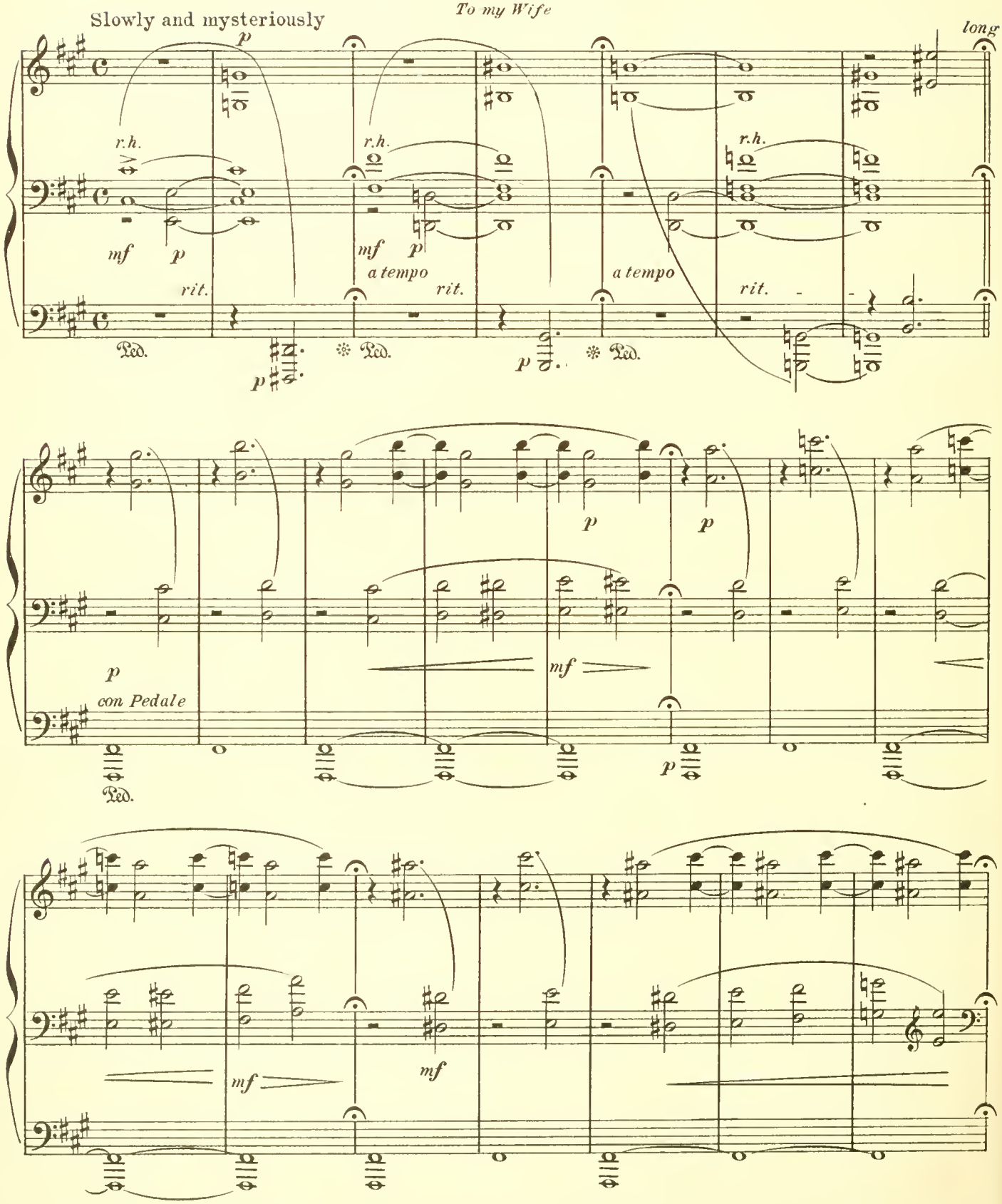

then I went down to the sea, And heard it murm-ring too, Part of an an-cient mys-ter-y All
f
made of me and you, How ma - ny a thou - sand years a - go I
f
loved and you were sweet,, Long - er I could not stay, and so, I
fled back to your feet.
(Arthur O'Shaughnessy)
f

Edgar Stillman Kelley (b.1857)

Nocturnal Gotham

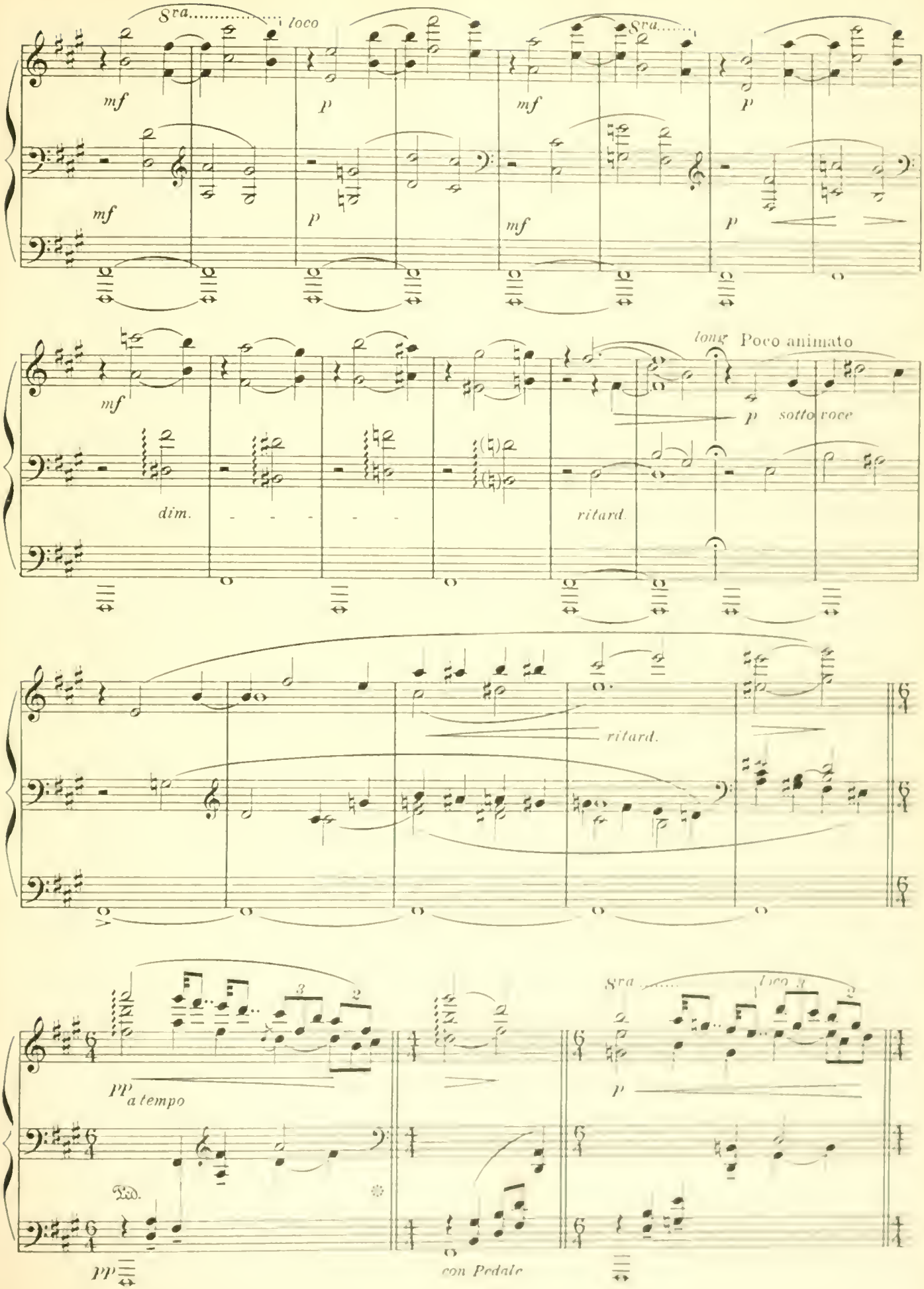
Prelude:"The Sky Line" Op 34, №1

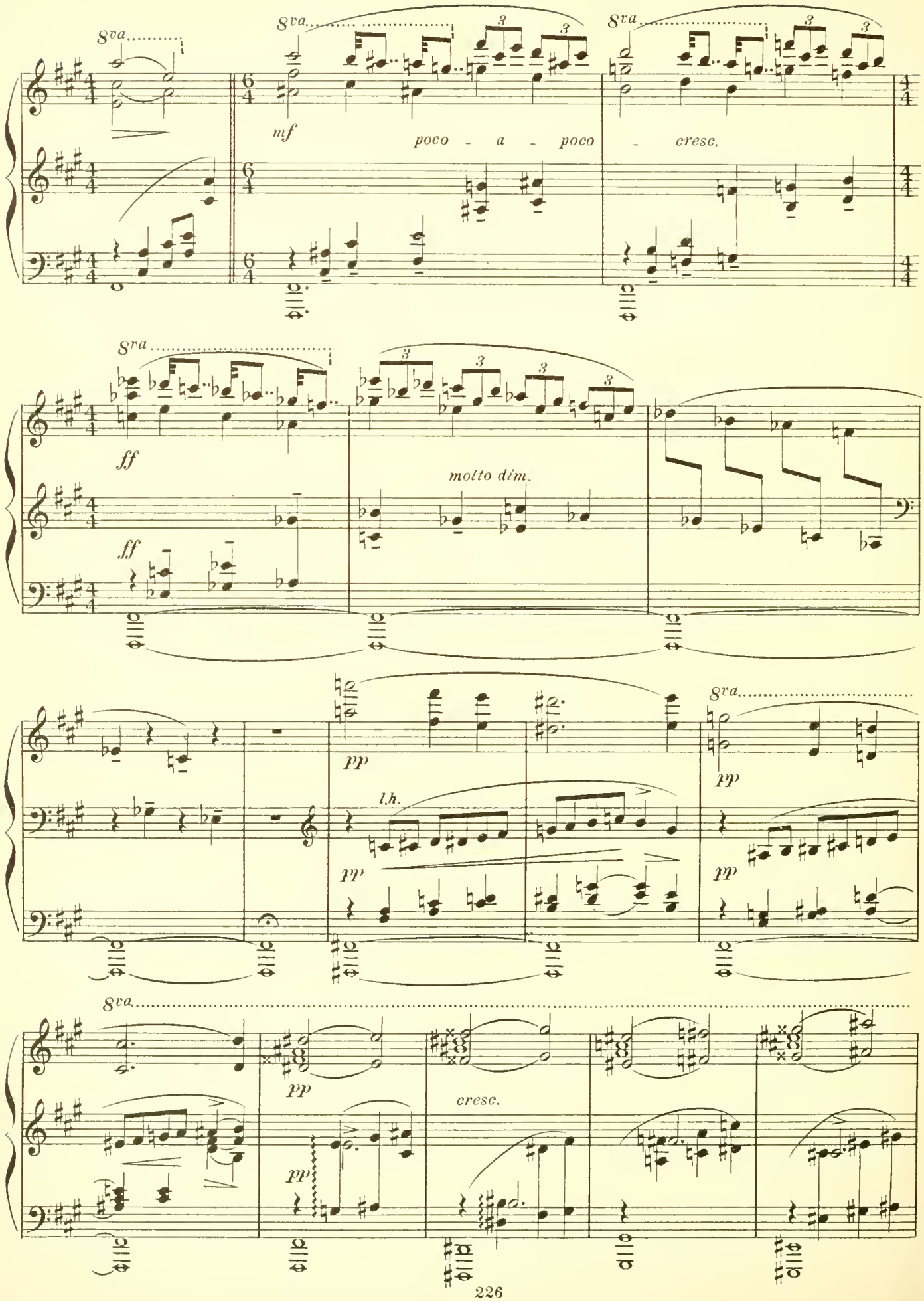
To my Wife

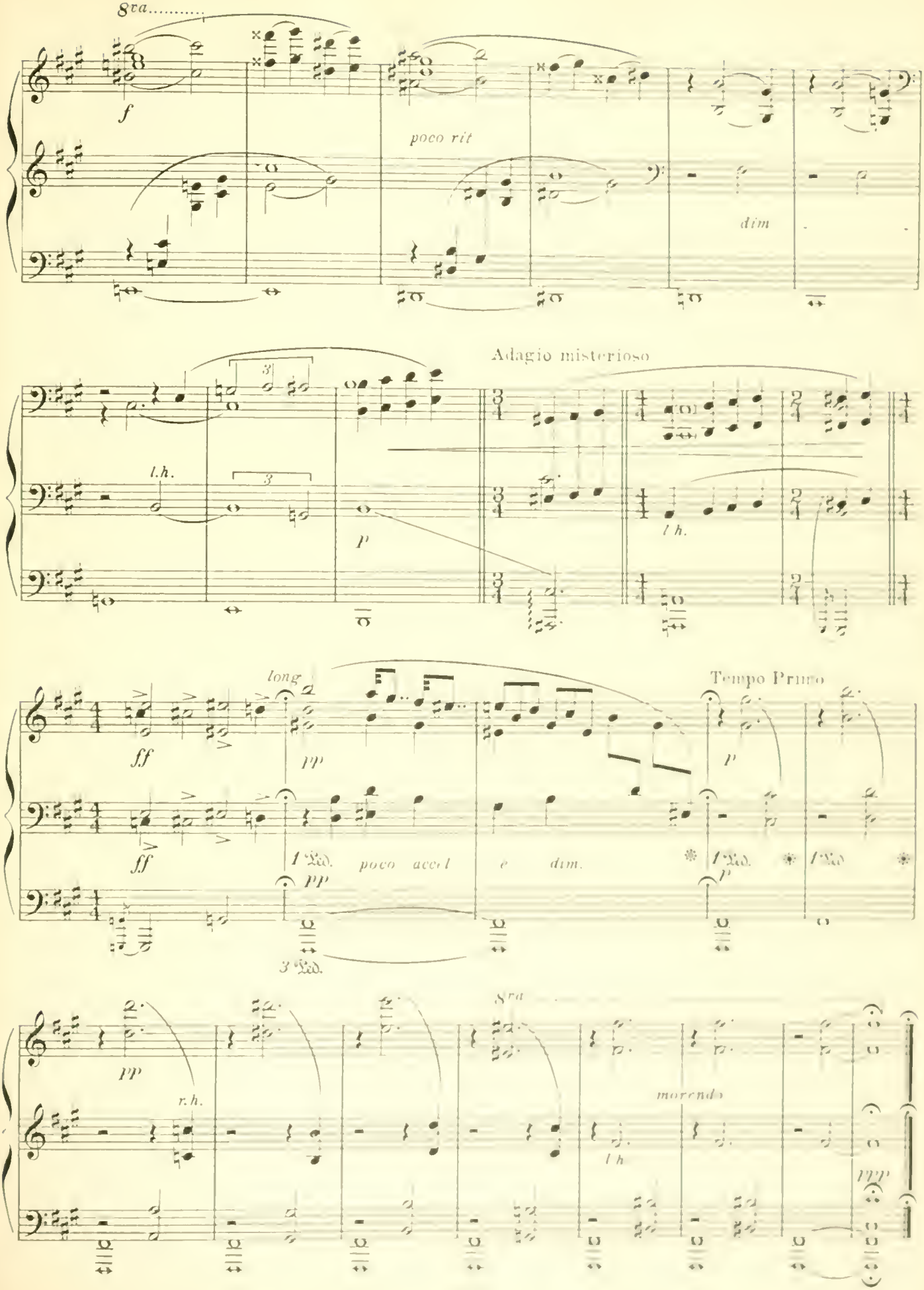


This "Prelude" embodies the composer's impression on approaching the great city from the sea by night. As he has found it difficult to suggest this atmospheric coloring by means of the conventional signs, he would recommend a special study of the pedals, for only by this means can one bring out the desired harmonic effects.

Copyright 1916 by Edgar Stillman Kelley

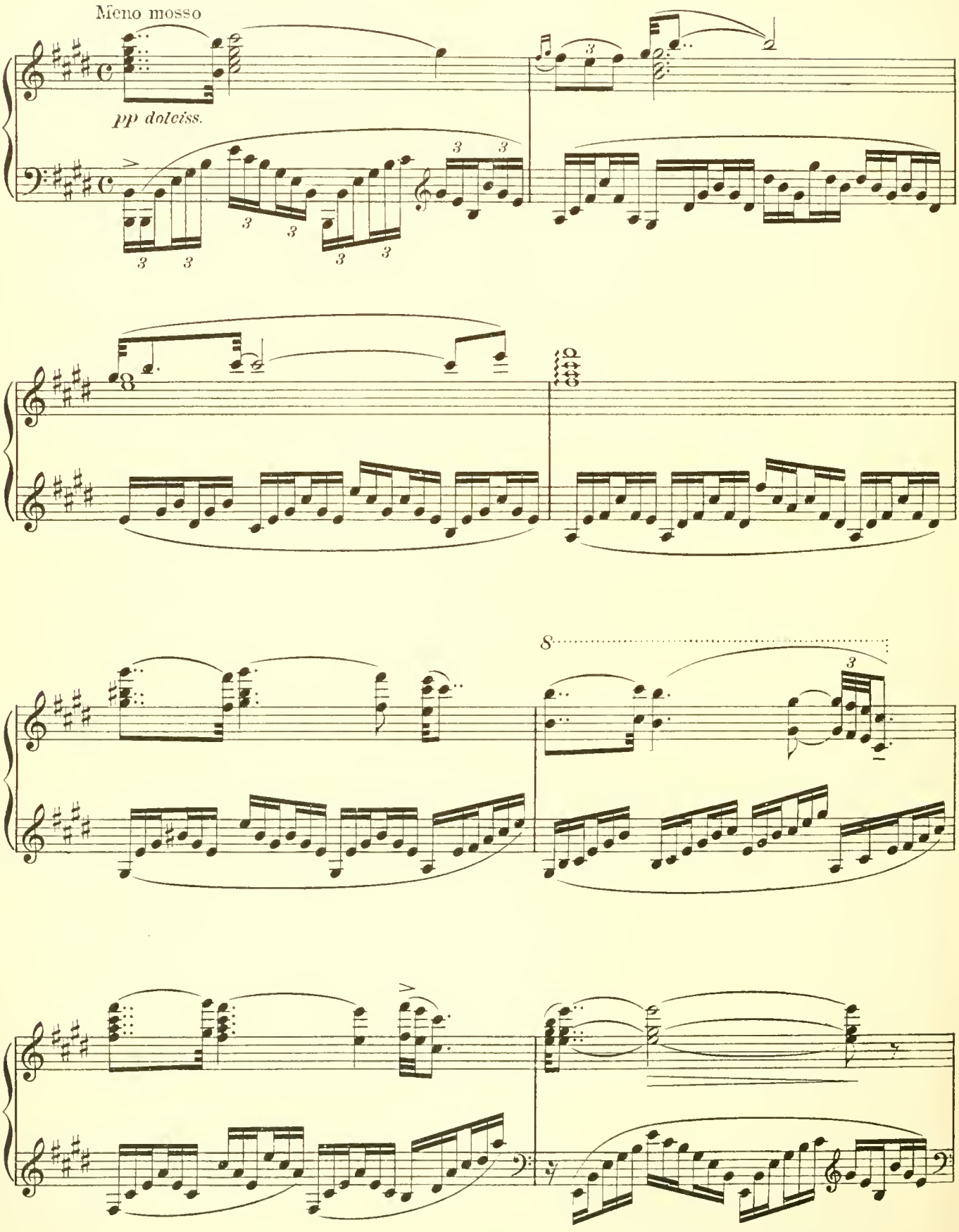

8va
loco
mf
p
mf
p
mf
p
mf
p
mf
long
Poco animato
p
sotto voce
dim.
ritard.
ritard.
pp
a tempo
Ped.
pp
8va
loco
p
con Pedale


8va
mf
poco - a - poco - cresc.
ff
molto dim.
pp
l.h.
cresc.


8va.....
f
poco rit
dim
Adagio misterioso
l.h.
p
l.h.
long
ff
pp
Tempo Primo
p
ff
1 Ped.
poco accel
e
dim.
1 Ped.
1 Ped
pp
3 Ped.
8va
pp
r.h.
morendo
l.h
ppp

Victor Herbert (b.1859)

Natoma's Love Theme, from "Natoma" (Prelude to Act III)



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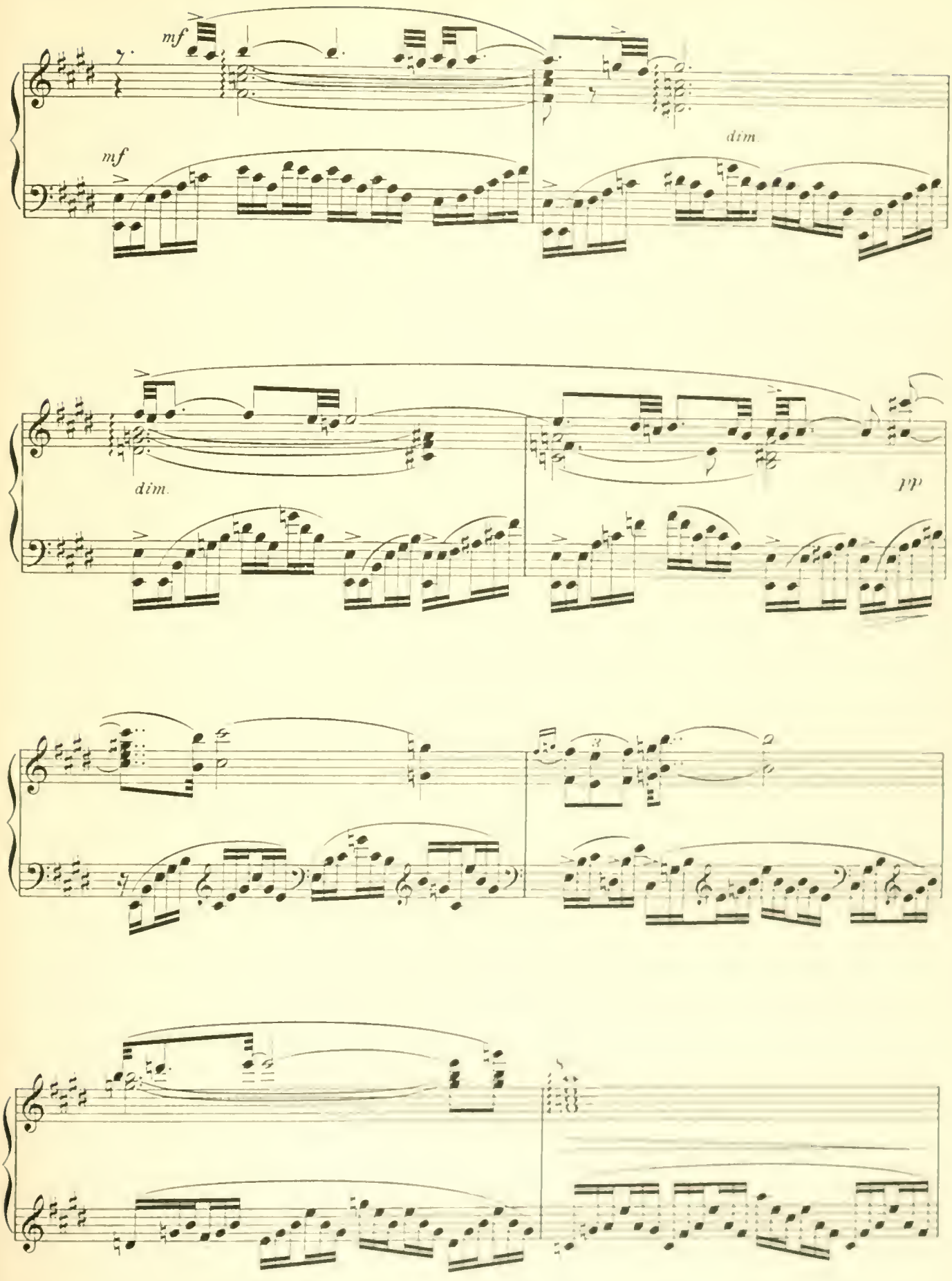
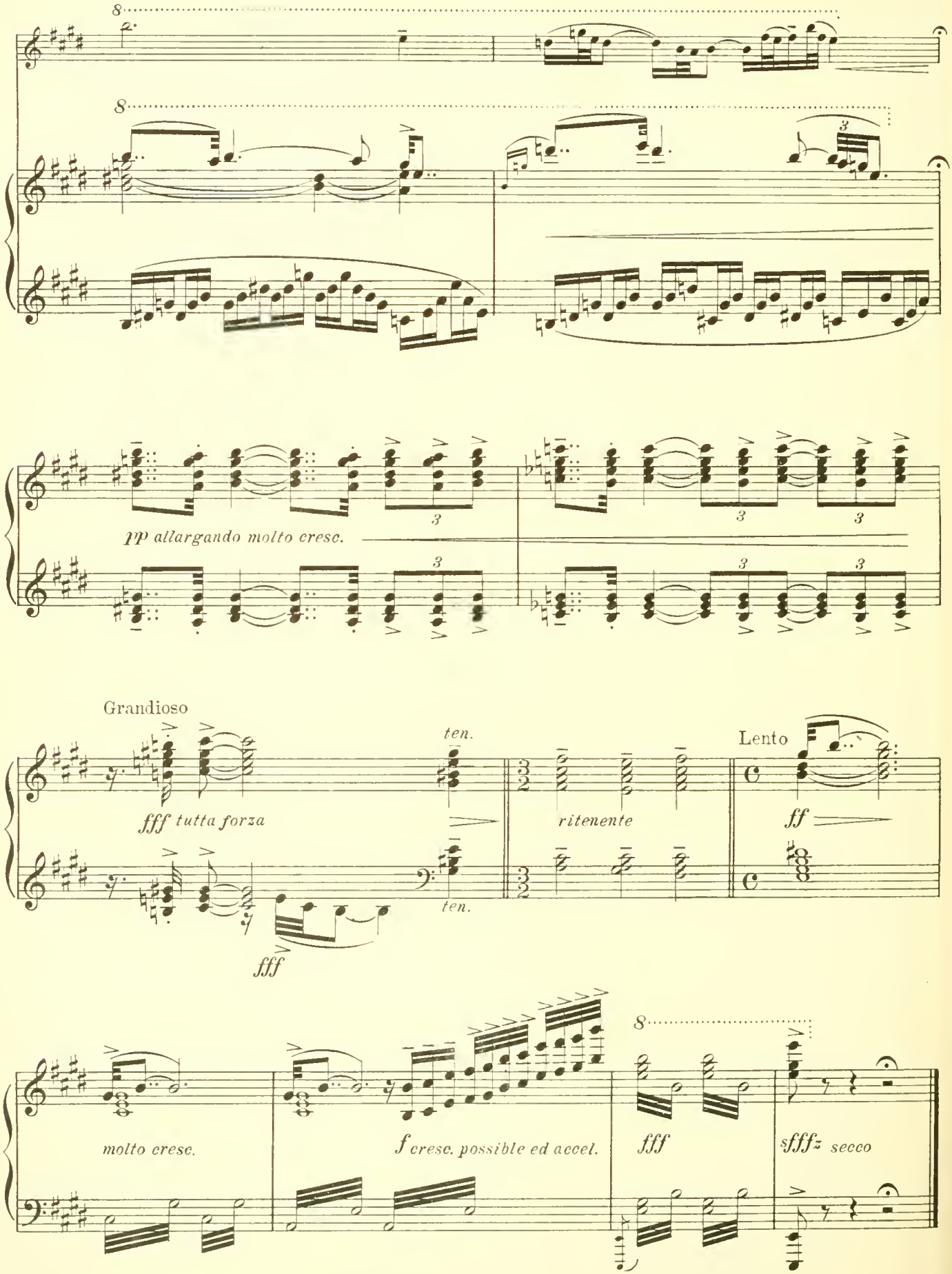
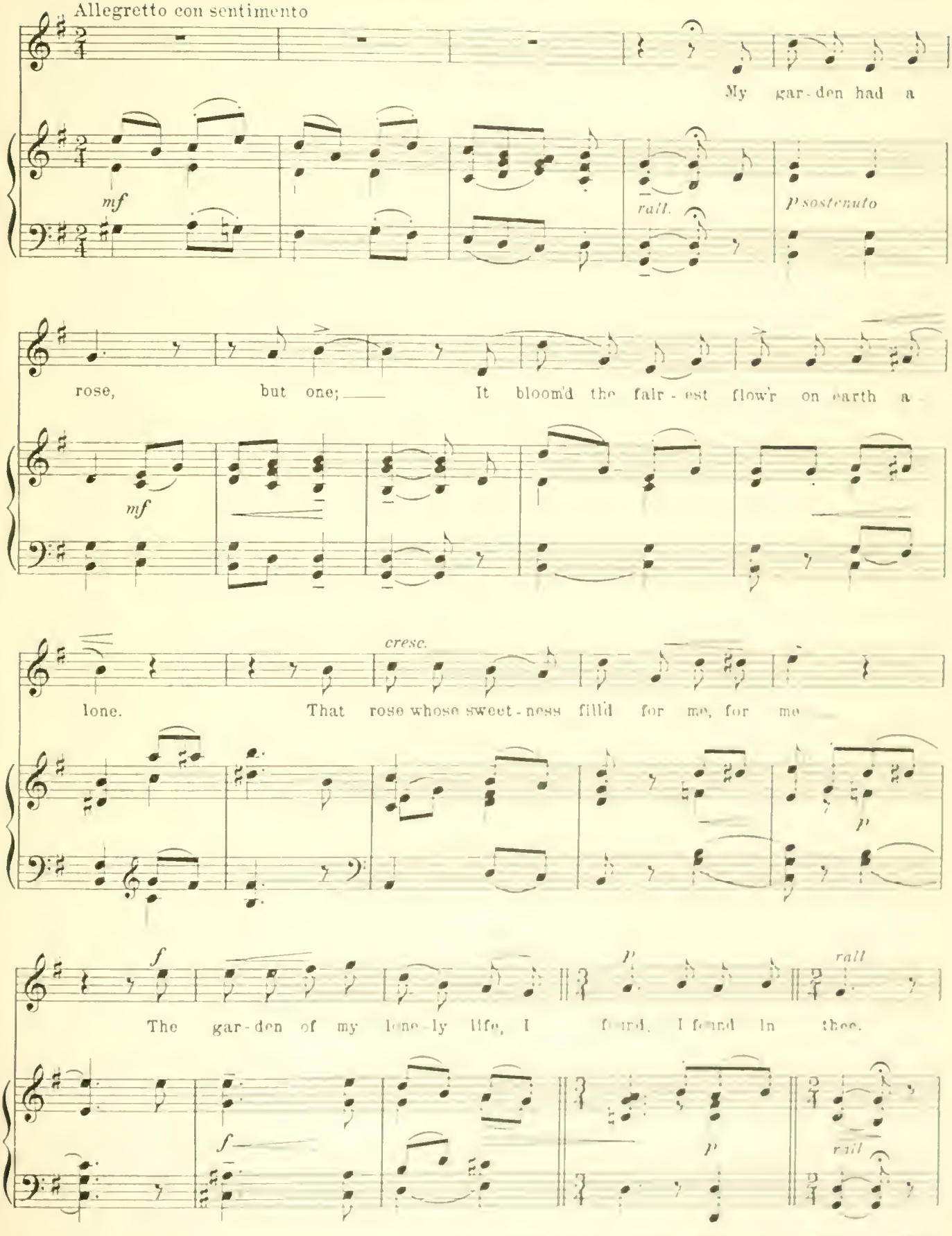

mf
mf
dim.
dim.
pp


8
8
3
pp allargando molto cresc.
3
3
3
3
3
3
Grandioso
ten.
fff tutta forza
ten.
fff
ritenente
Lento
ff
molto cresc.
f cresc. possible ed accel.
8
fff
sfffz secco

Reginald De Koven (b. 1861)

My Garden had a Rose (Op.180, No3)



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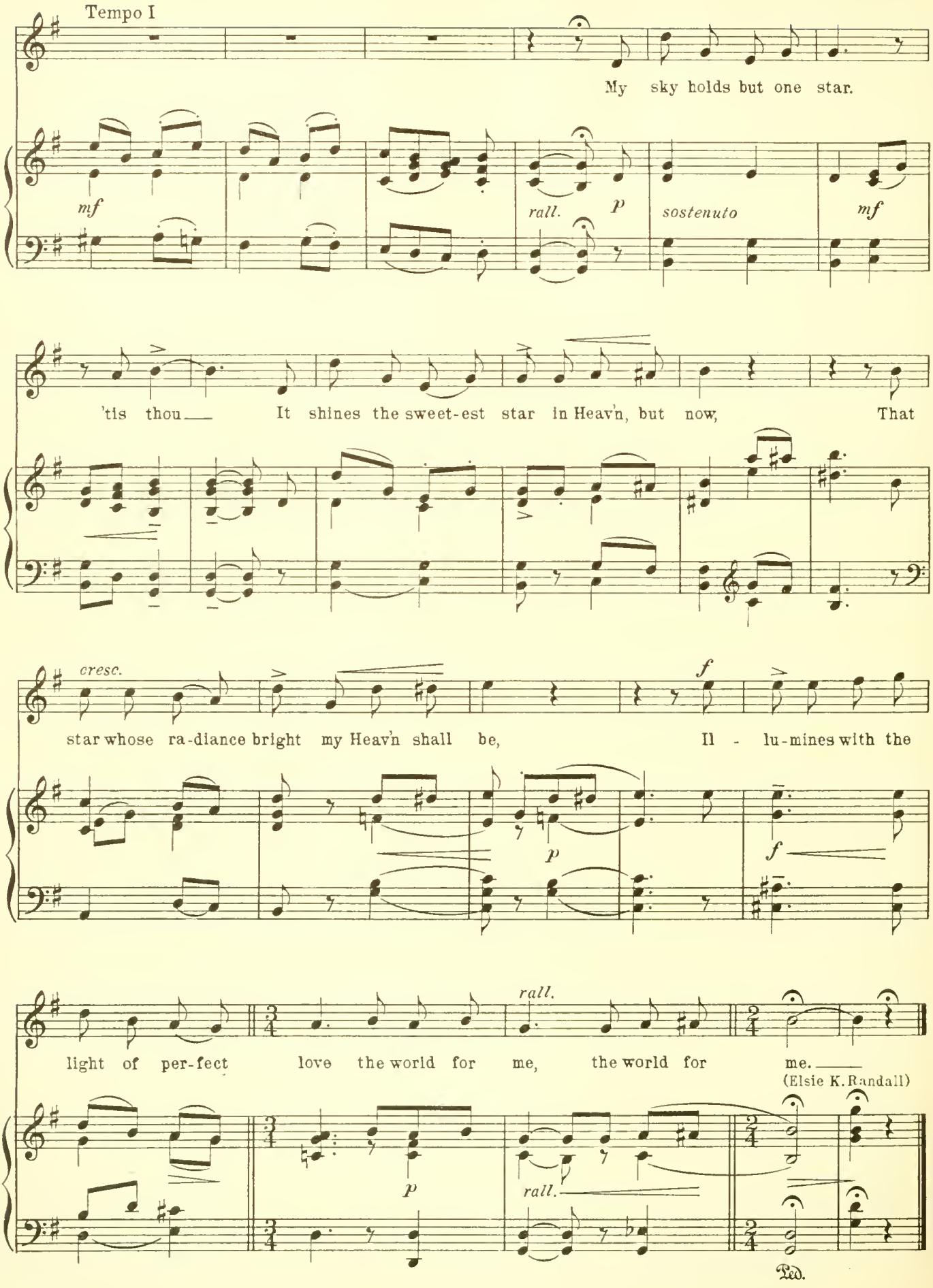
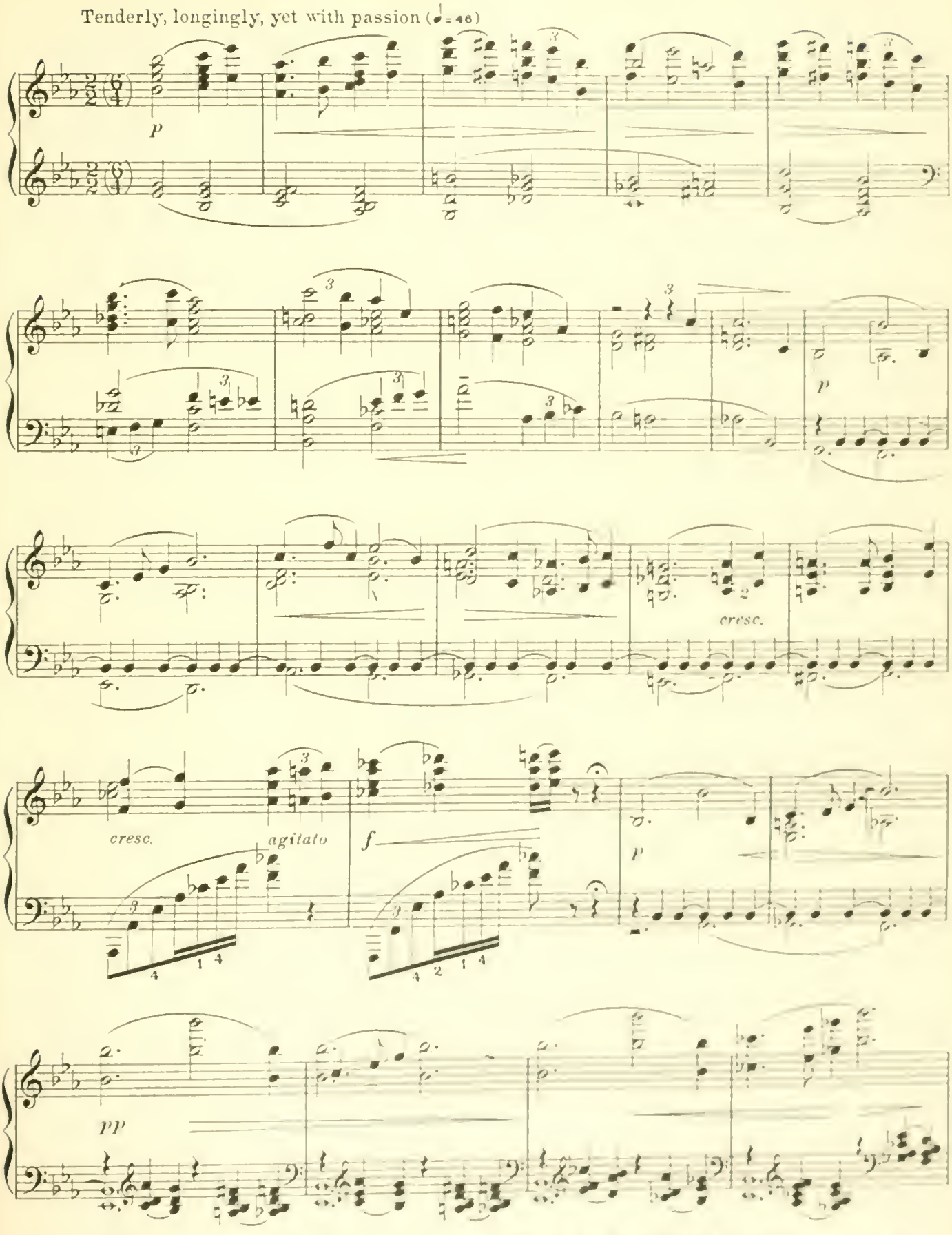

Tempo I
My sky holds but one star.
mf
rall.
p
sostenuto
mf
'tis thou— It shines the sweet-est star in Heav'n, but now, That
cresc.
f
star whose ra-diance bright my Heav'n shall be, Il - lu-mines with the
p
f
rall.
light of per-fect love the world for me, the world for me.—
(Elsie K. Randall)
p
rall.
Ped.

Edward Mac Dowell (1861–1908)

Third Movement from the Sonata Eroica



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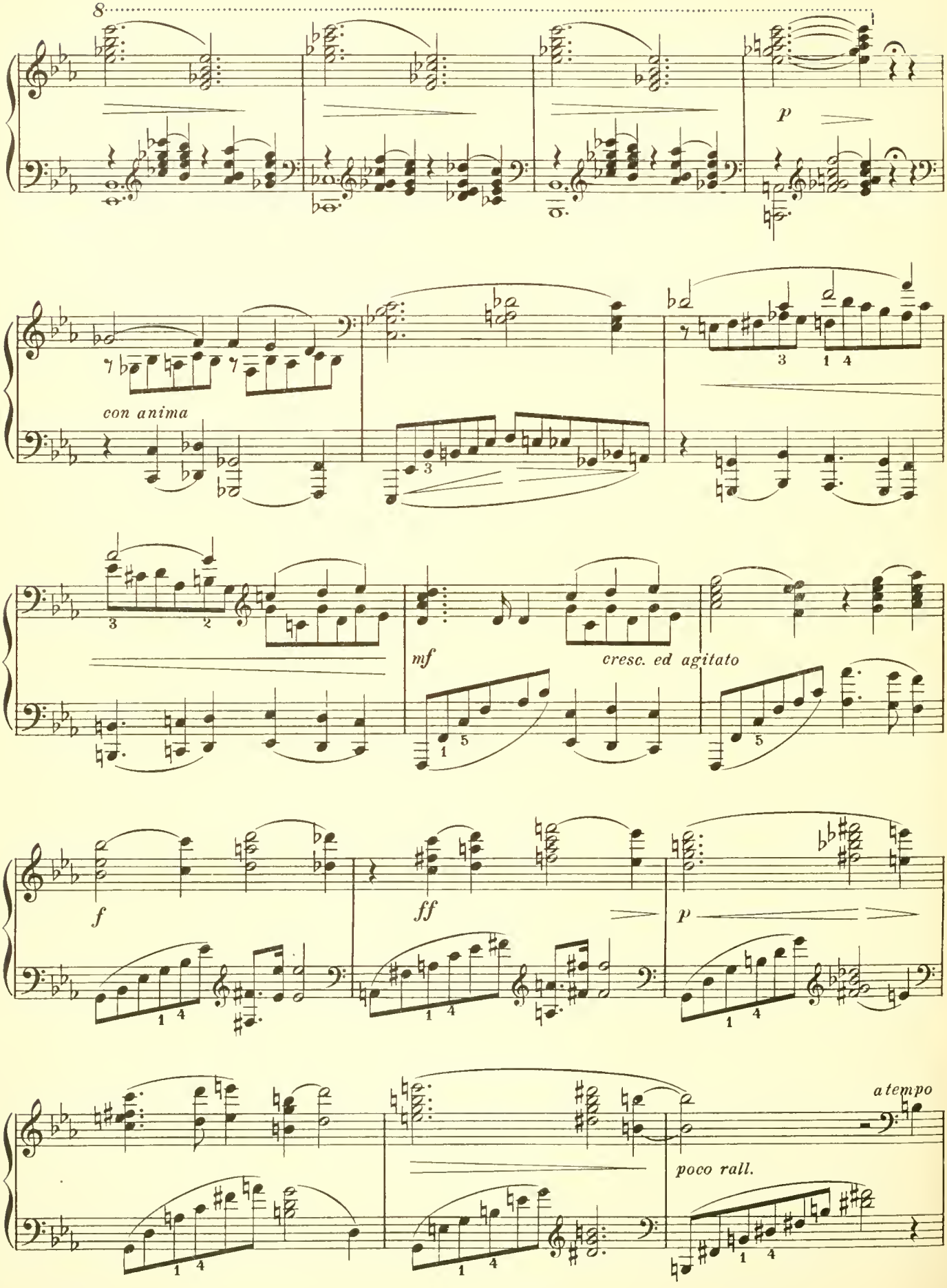
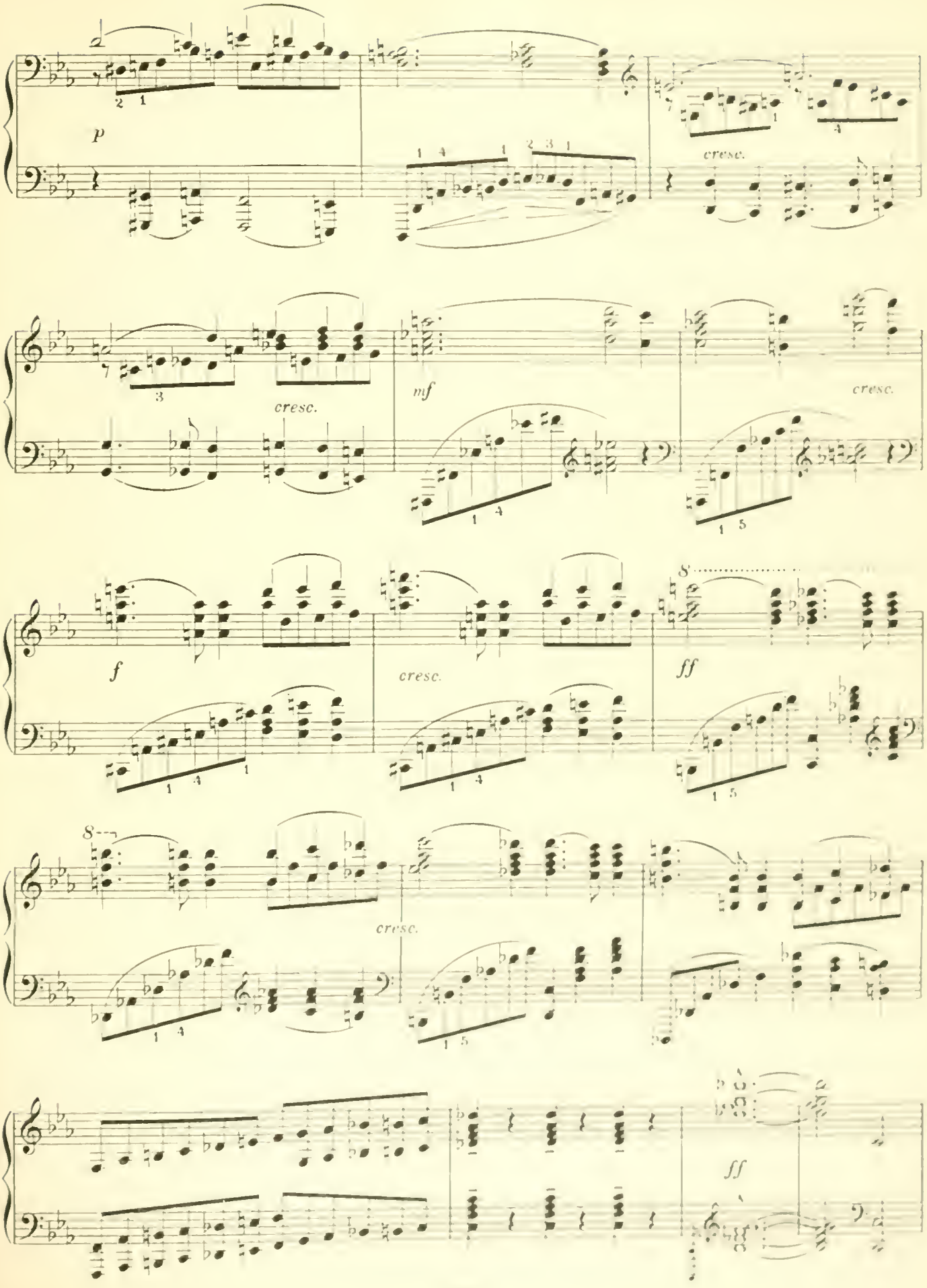
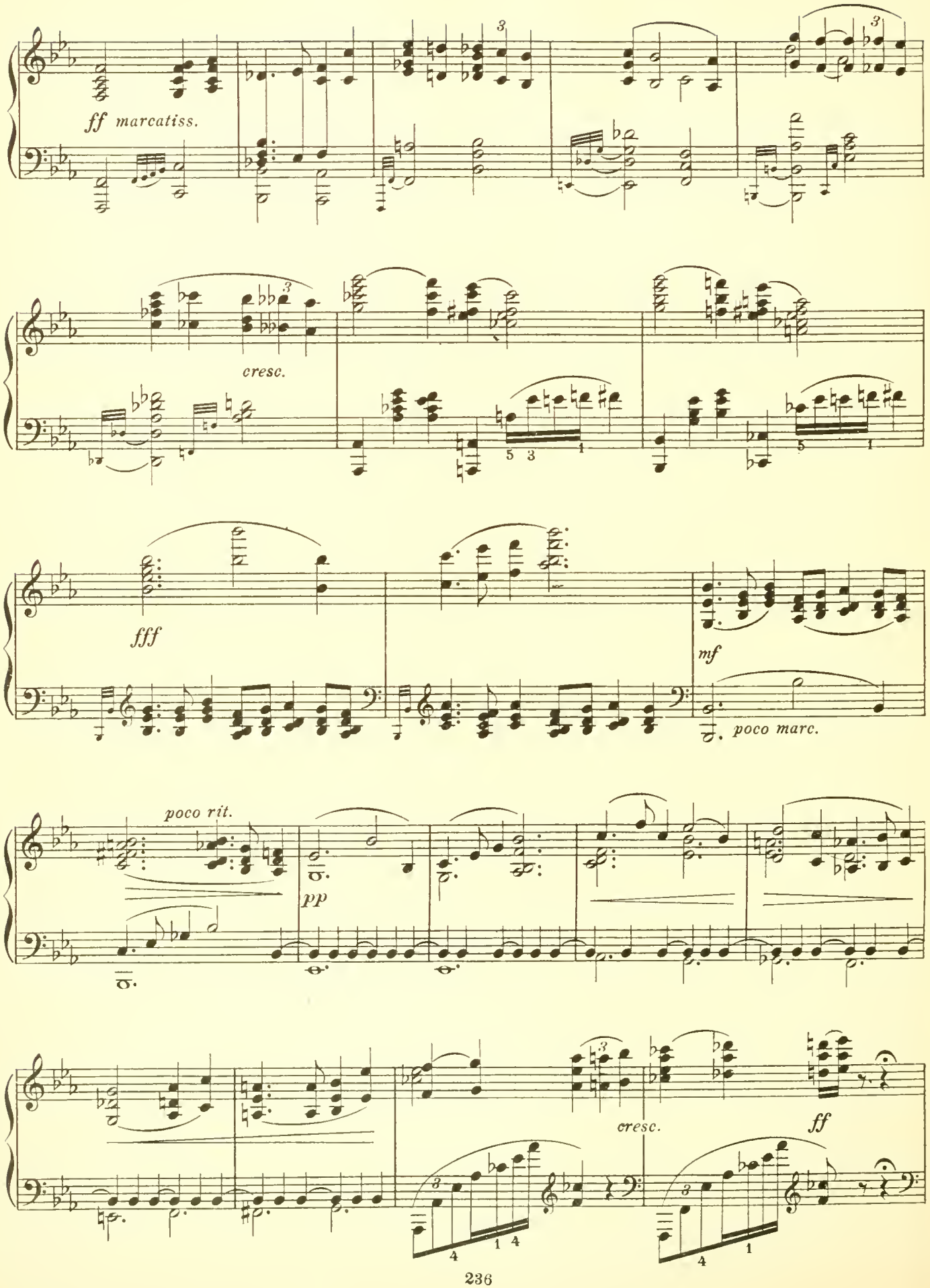
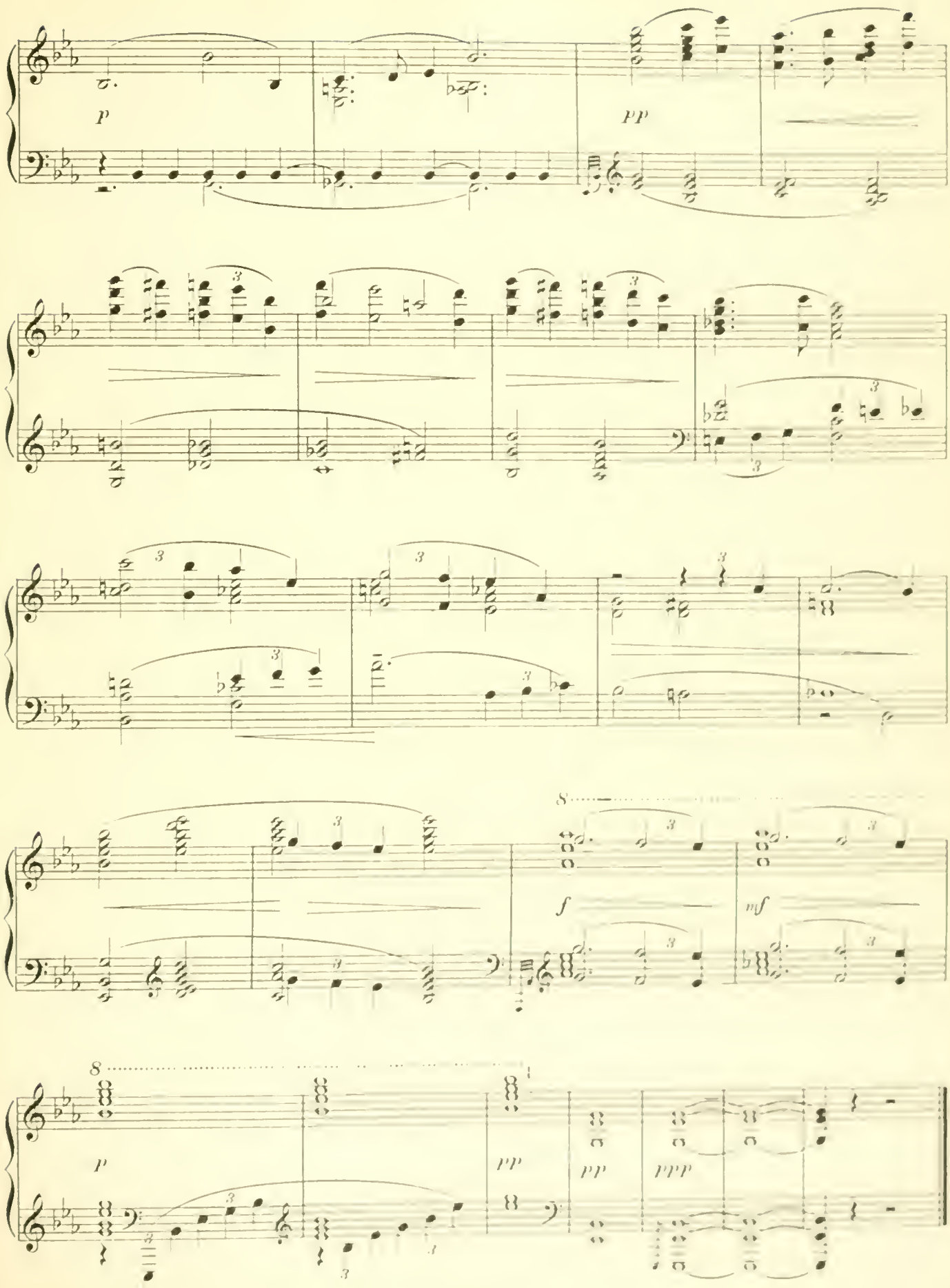

8
p
con anima
mf
cresc. ed agitato
f
ff
p
poco rall.
a tempo

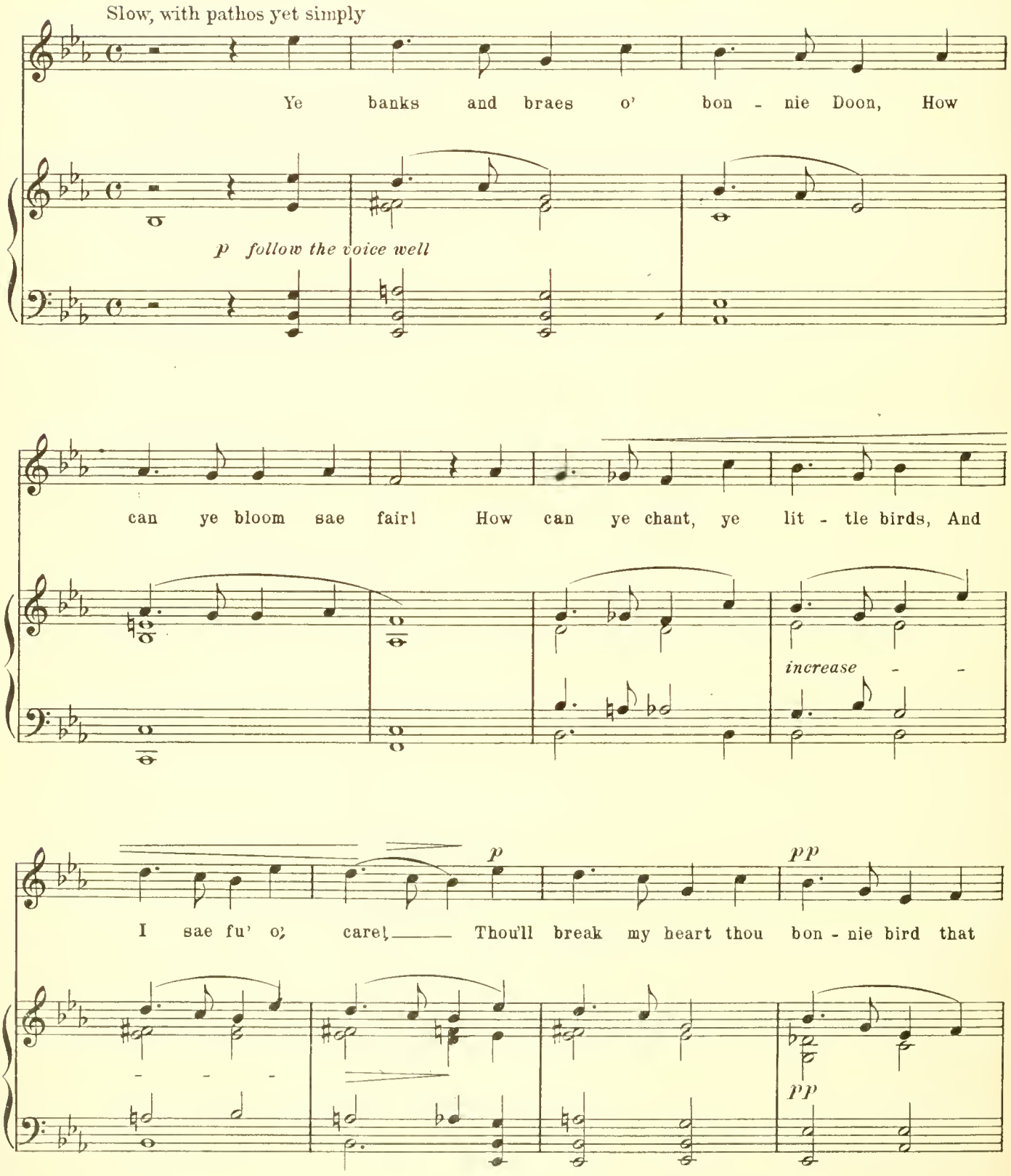

p
cresc.
cresc.
mf
cresc.
f
cresc.
ff
8
8
cresc.
ff


ff marcatiss.
cresc.
fff
mf
poco marc.
poco rit.
pp
cresc.
ff

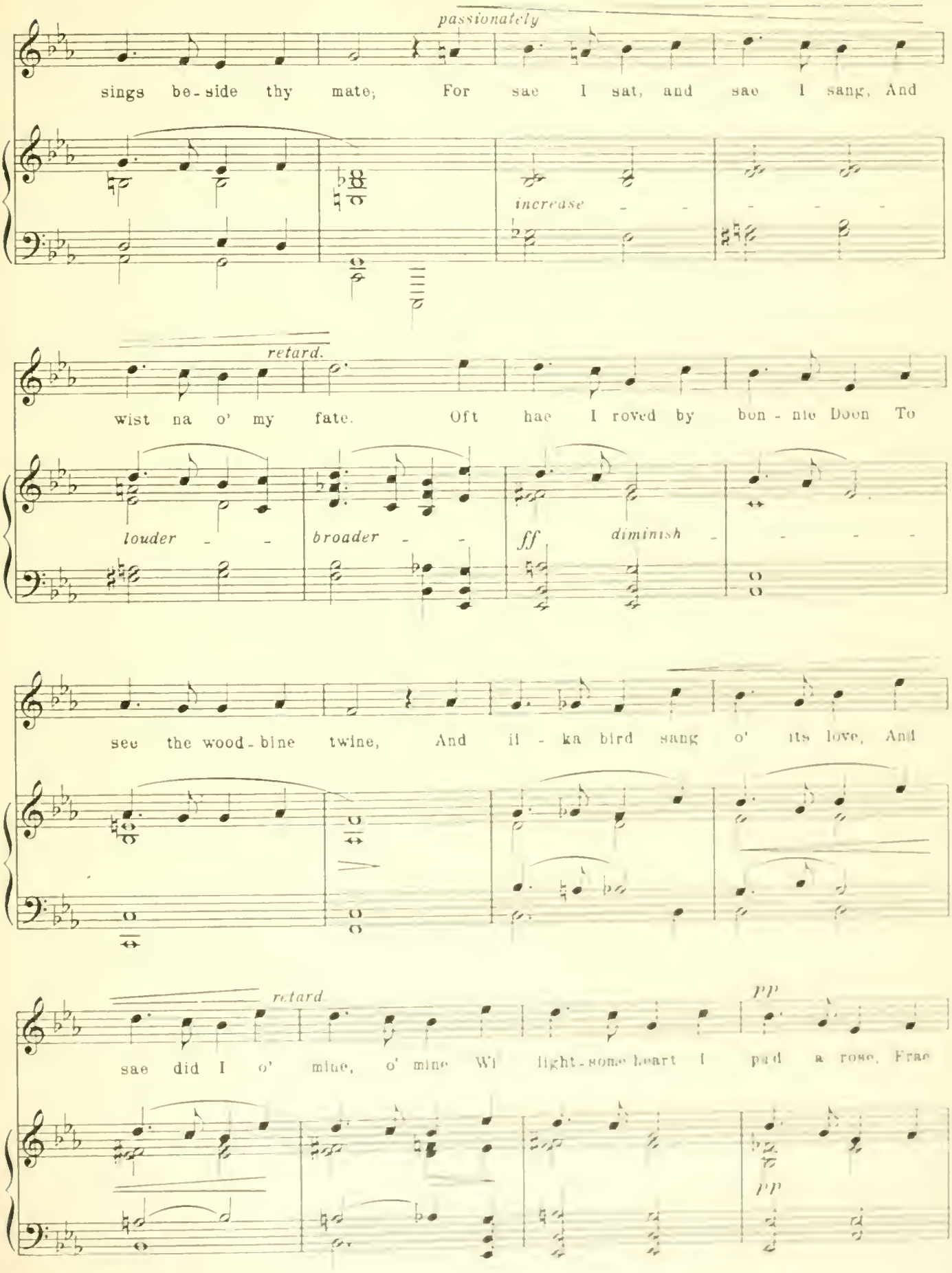

p
pp
8
f
mf
8
p
pp
pp
ppp

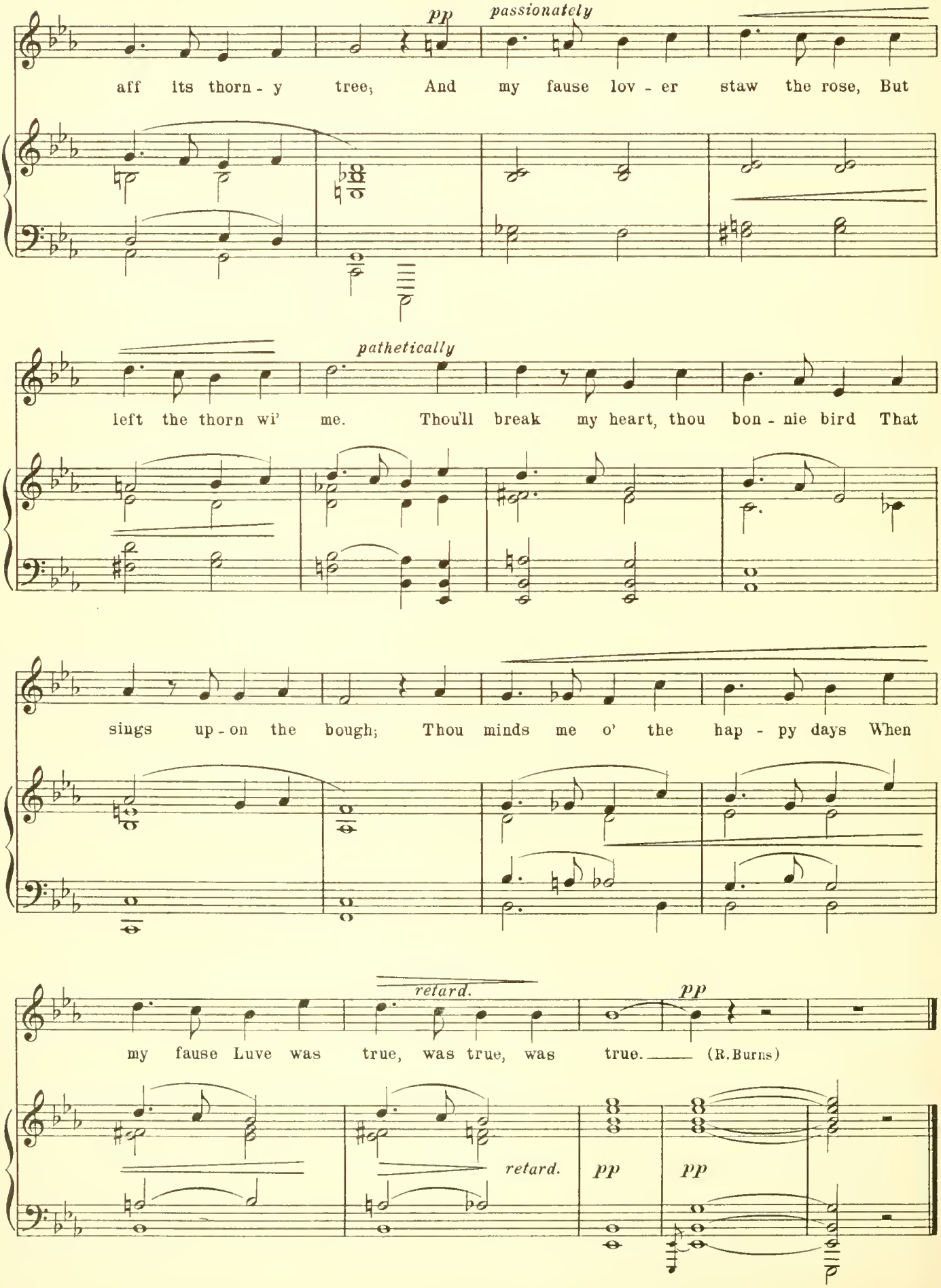
Edward Mac Dowell (1861–1908)

Deserted. Op. 9, No 1.



Courtesy of Arthur P. Schmidt, Boston

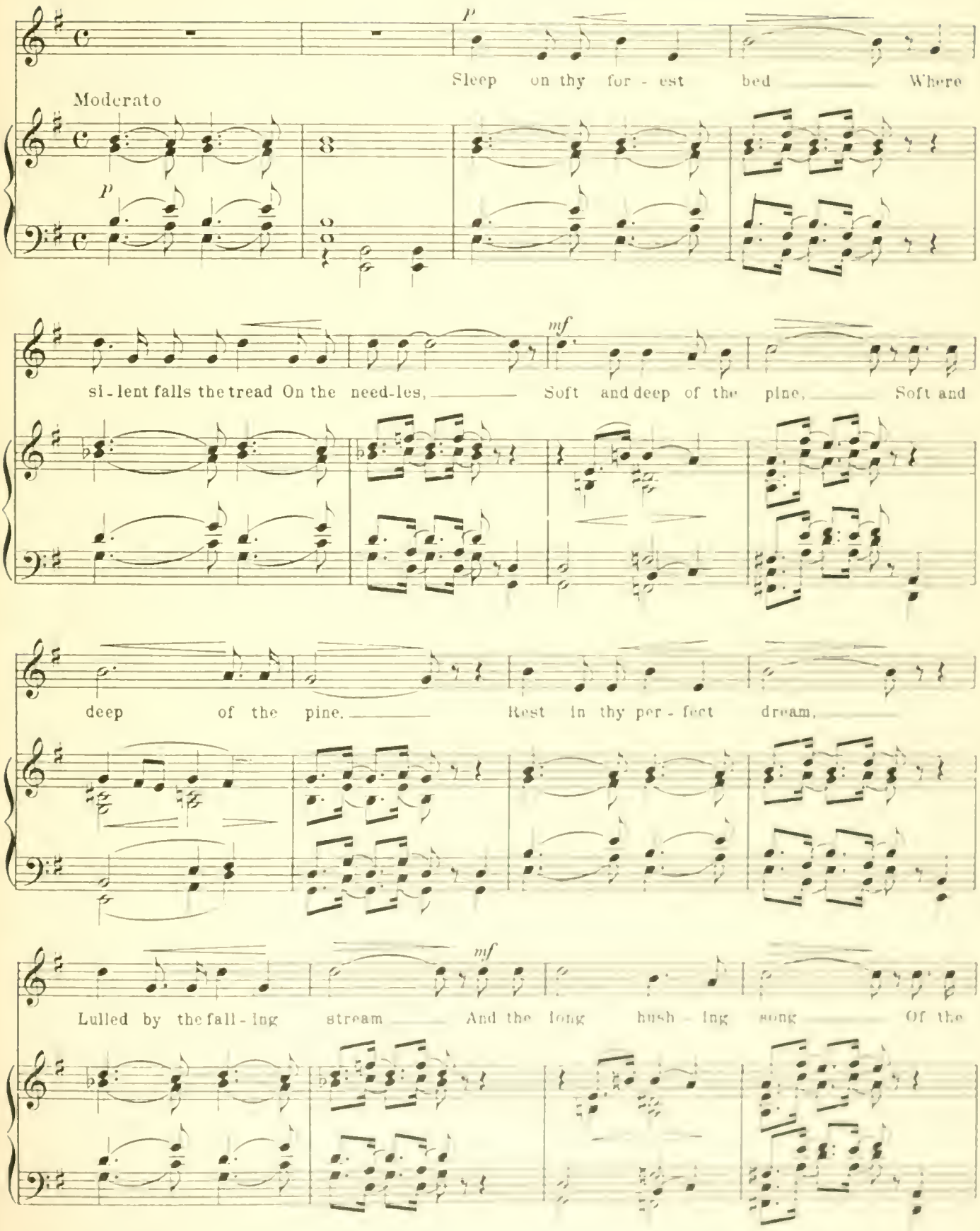

passionately
sings be-side thy mate; For sae I sat, and sae I sang, And
increase
retard.
wist na o' my fate. Oft hae I roved by bon-nie Doon To
louder
broader
ff
diminish
see the wood-bine twine, And li-ka bird sang o' its love, And
retard
pp
sae did I o' mine, o' mine Wi light-some heart I pu'd a rose, Frae
pp


pp
passionately
aff its thorn - y tree; And my fause lov - er staw the rose, But
pathetically
left the thorn wi' me. Thou'll break my heart, thou bon - nie bird That
sings up - on the bough; Thou minds me o' the hap - py days When
retard.
pp
my fause Luve was true, was true, was true. (R. Burns)
retard.
pp
pp

Carl Busch (b. 1862)

Indian Lullaby

To "Chief") Eastman



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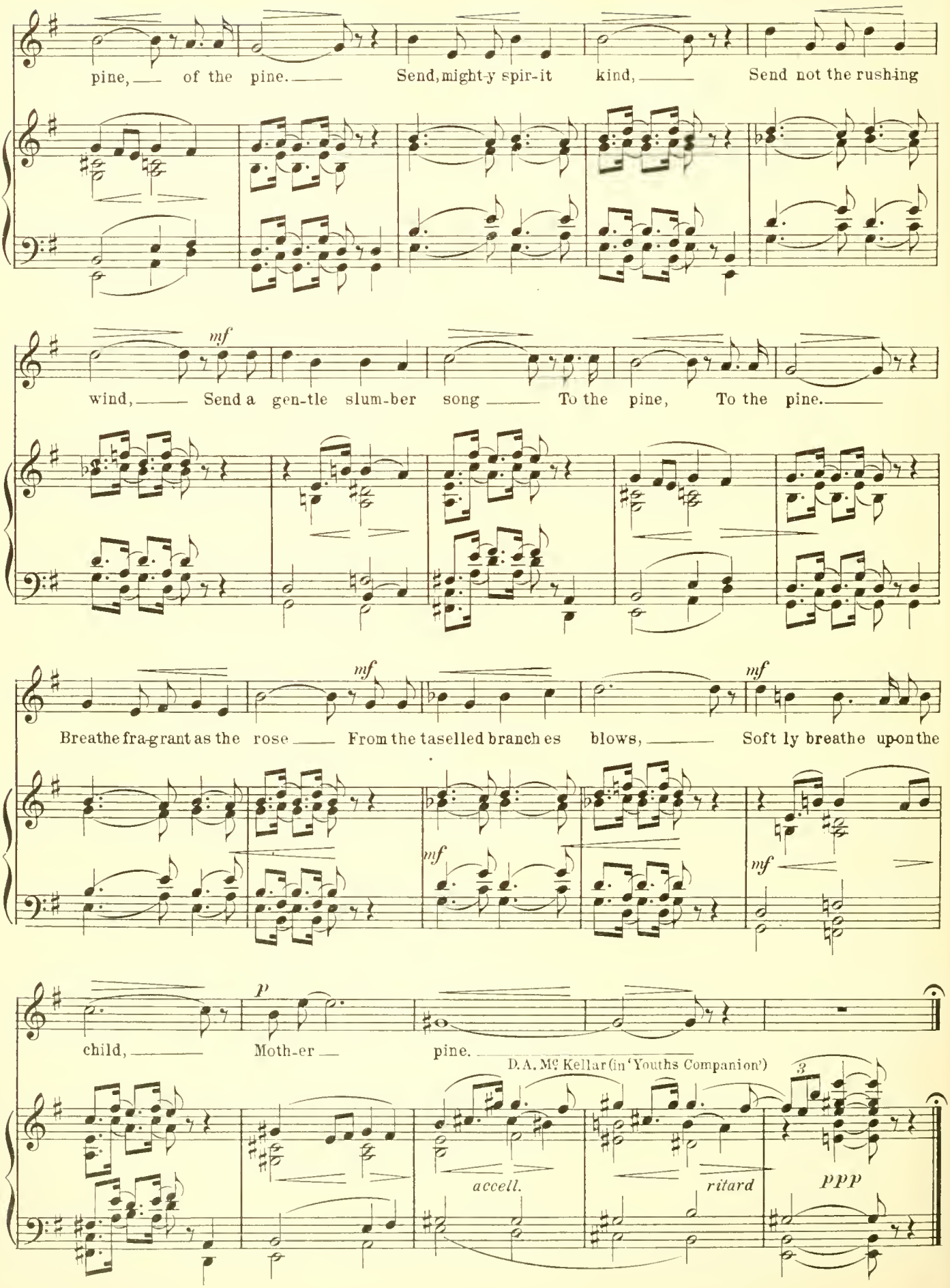
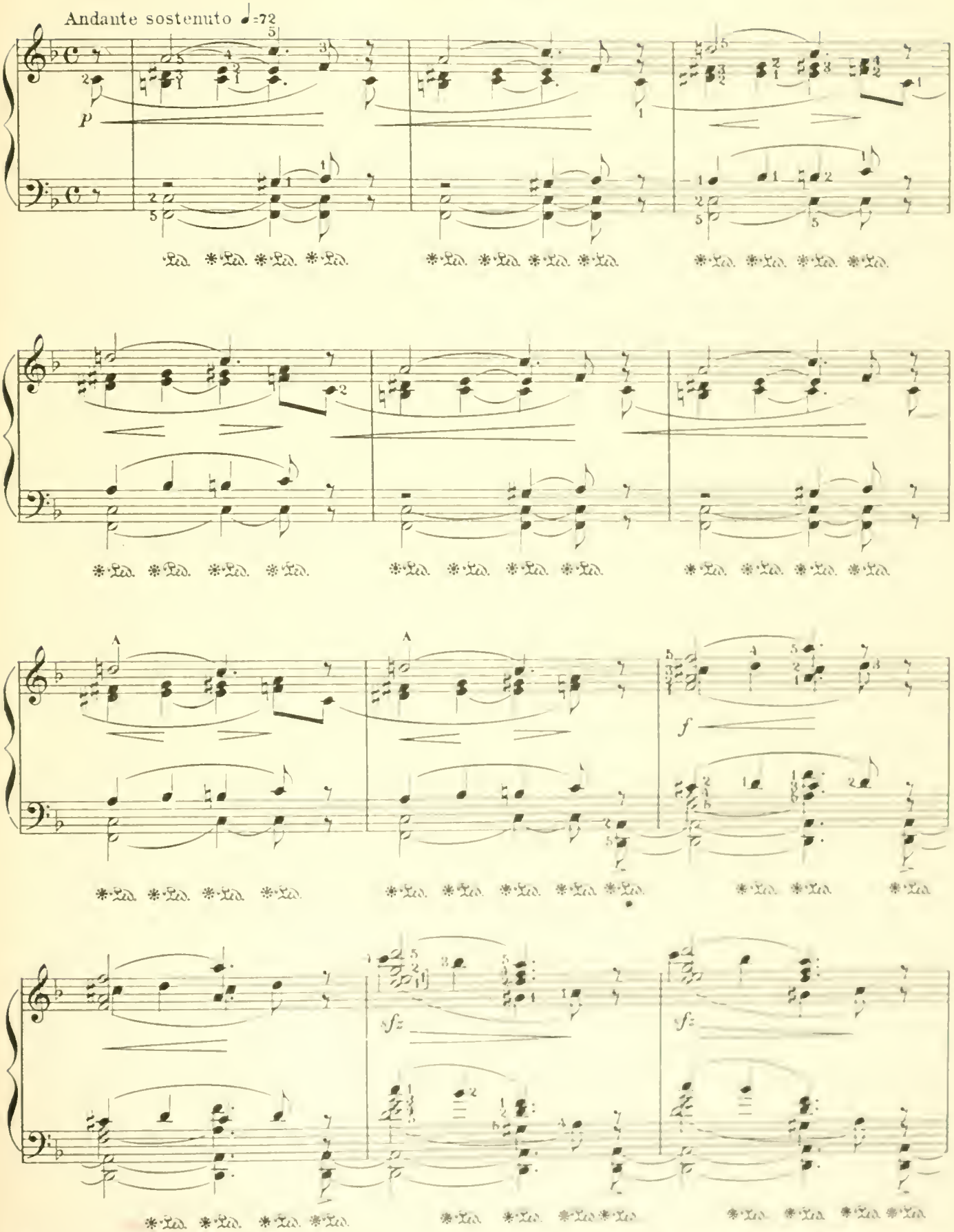

pine, of the pine. Send, might-y spir-it kind, Send not the rushing
mf
wind, Send a gen-tle slum-ber song To the pine, To the pine.
mf
mf
Breathe fra-grant as the rose From the taselled branch es blows, Soft ly breathe upon the
mf
mf
p
child, Moth-er pine.
D. A. Mc Kellar (in 'Youths Companion')
accell.
ritard
ppp

Ernest R. Kroeger (b. 1862)

Supplication

(To Noble W. Kreider)



* Sostenuto Pedal
⊖ Without Sostenuto Pedal

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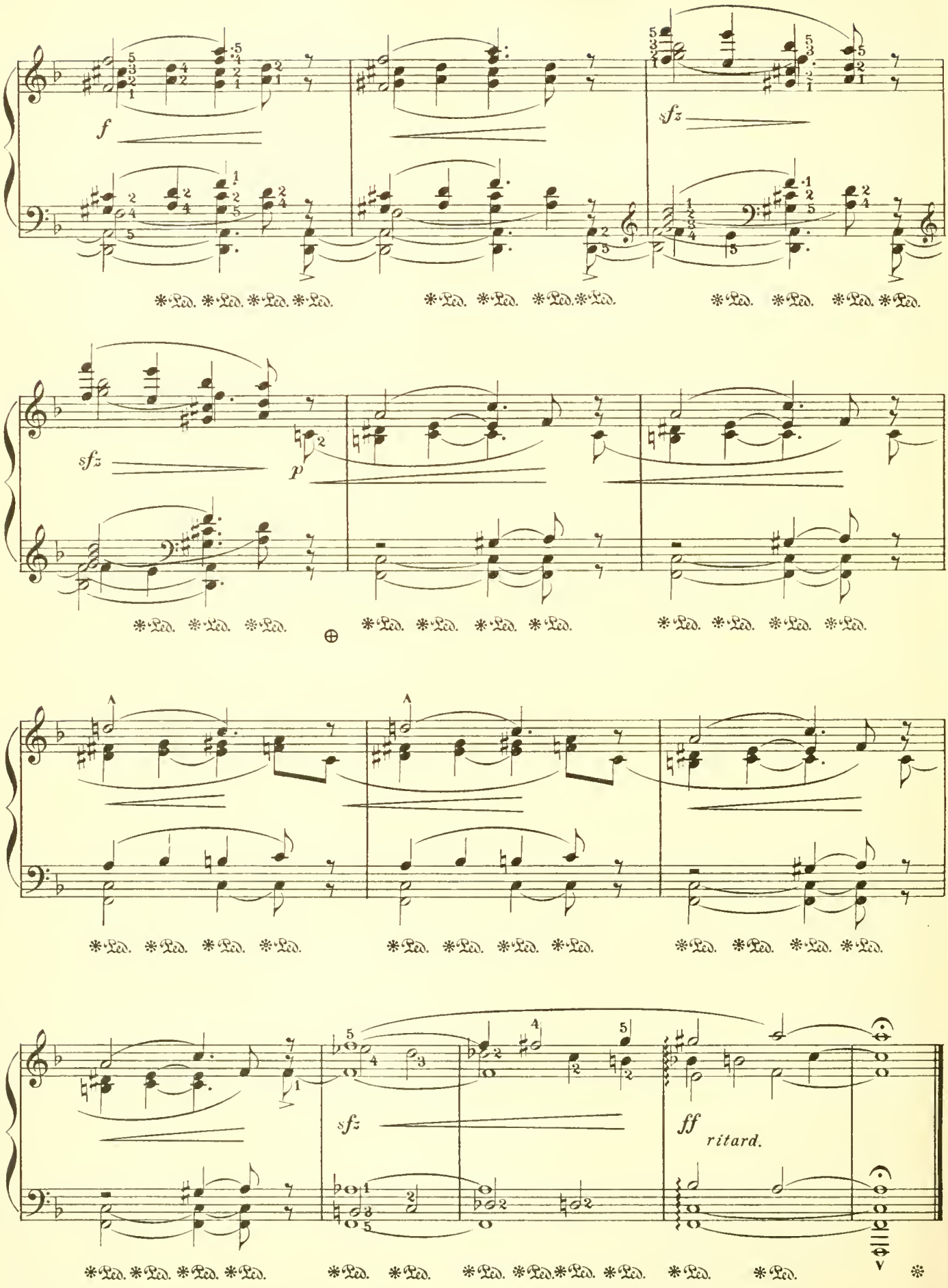
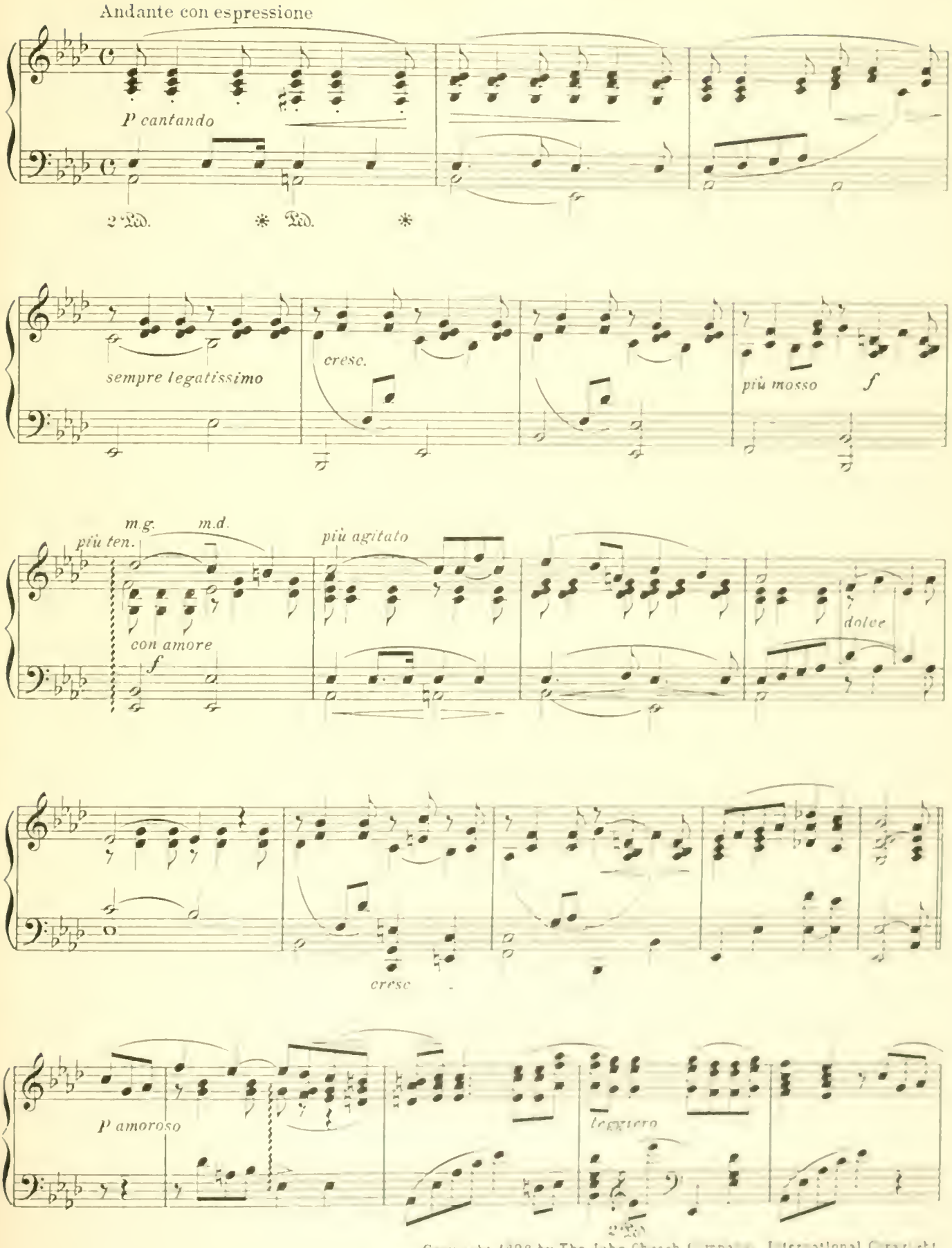

f
sfz
sfz
p
sfz
ff
ritard.

Ethelbert Nevin (1862–1901)

Canzone Amorosa (Op. 25, No. 3)



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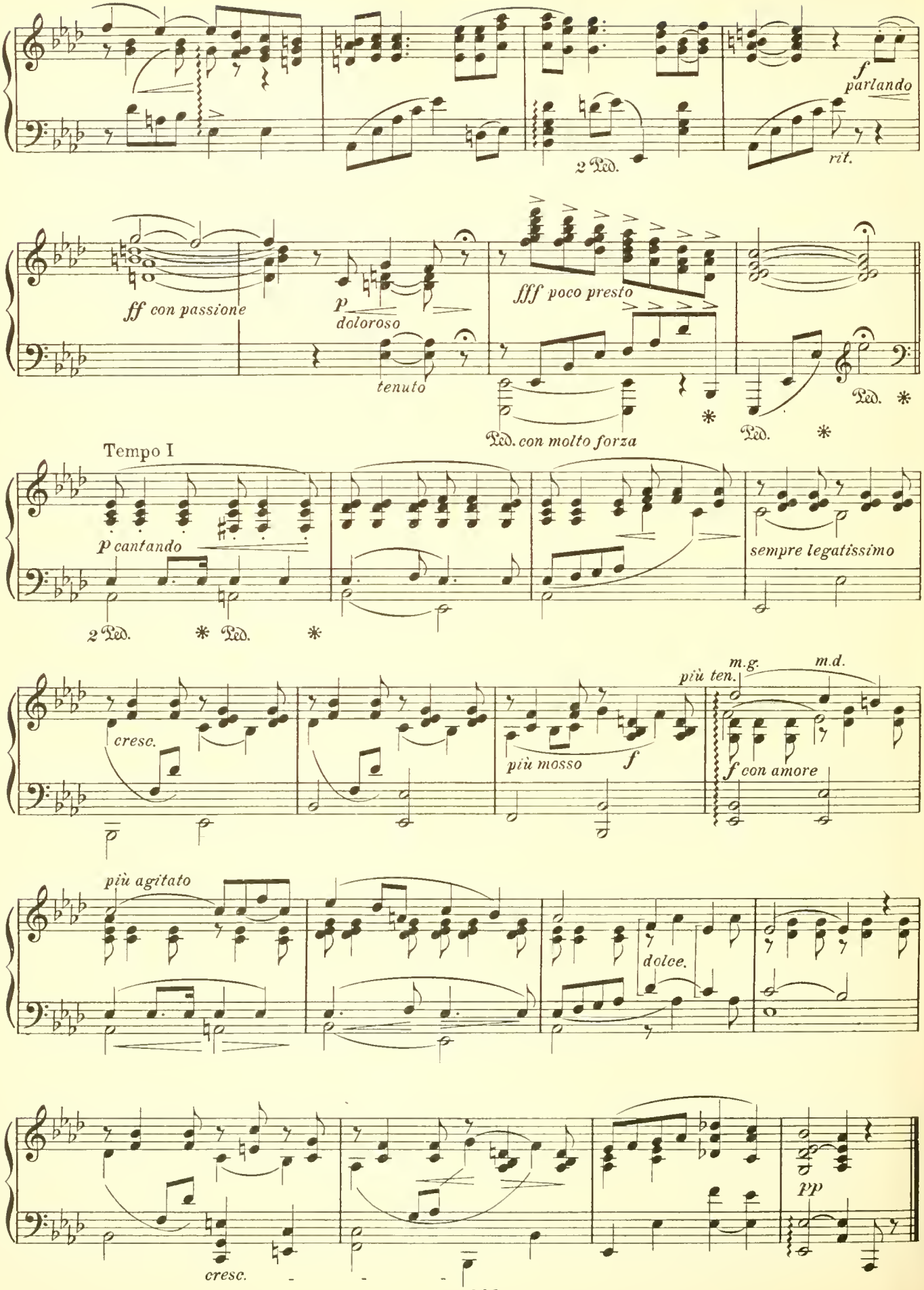
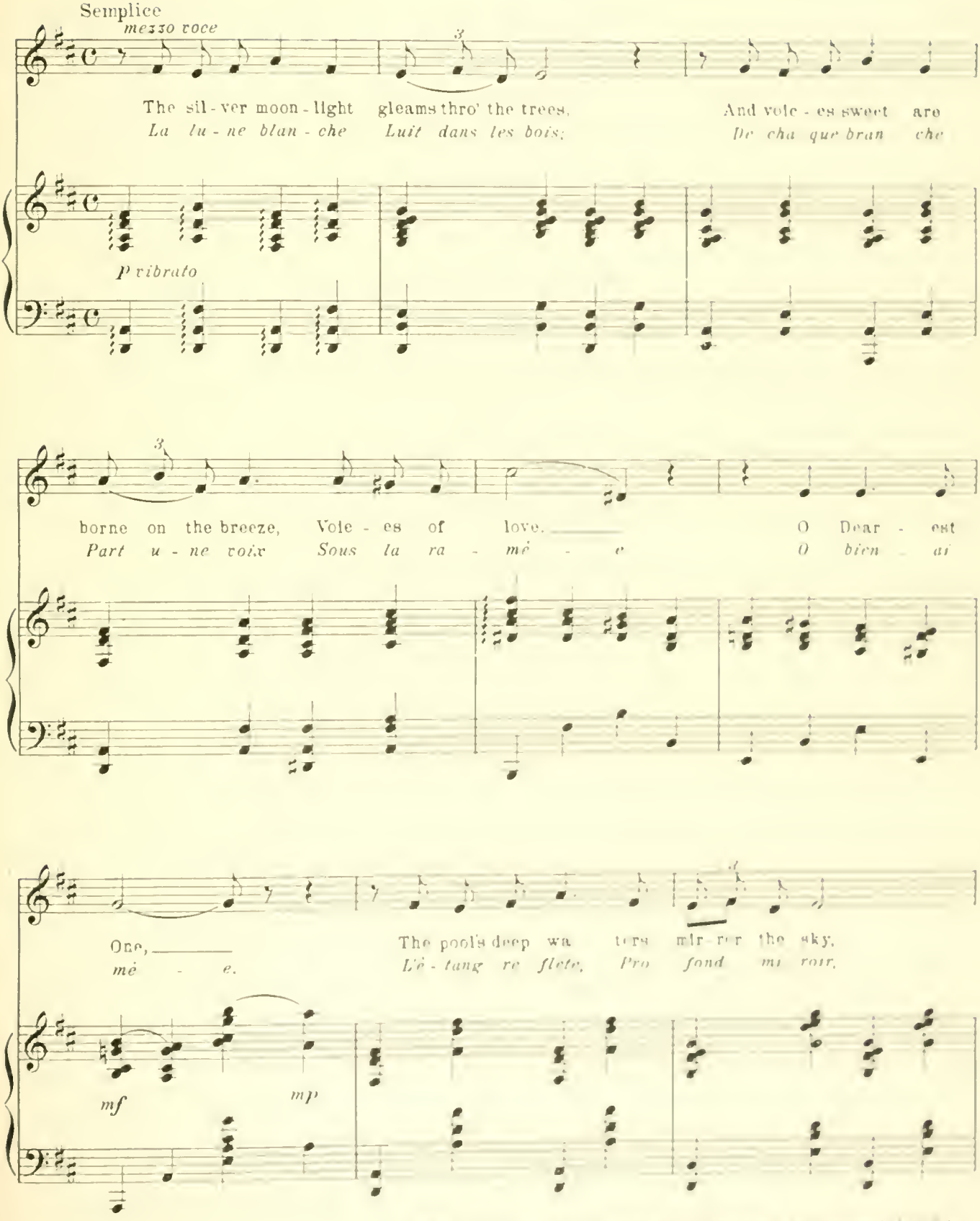

f
parlando
2 Ped.
rit.
ff con passione
p
doloroso
tenuto
fff poco presto
Ped. con molto forza
Ped.
Ped.
Tempo I
p cantando
sempre legatissimo
2 Ped.
Ped.
Ped.
cresc.
più ten.
m.g.
m.d.
più mosso
f
f con amore
più agitato
dolce.
cresc.
pp

Ethelbert Nevin (1862–1901)

The Silver Moon

(La Lune Blanche)



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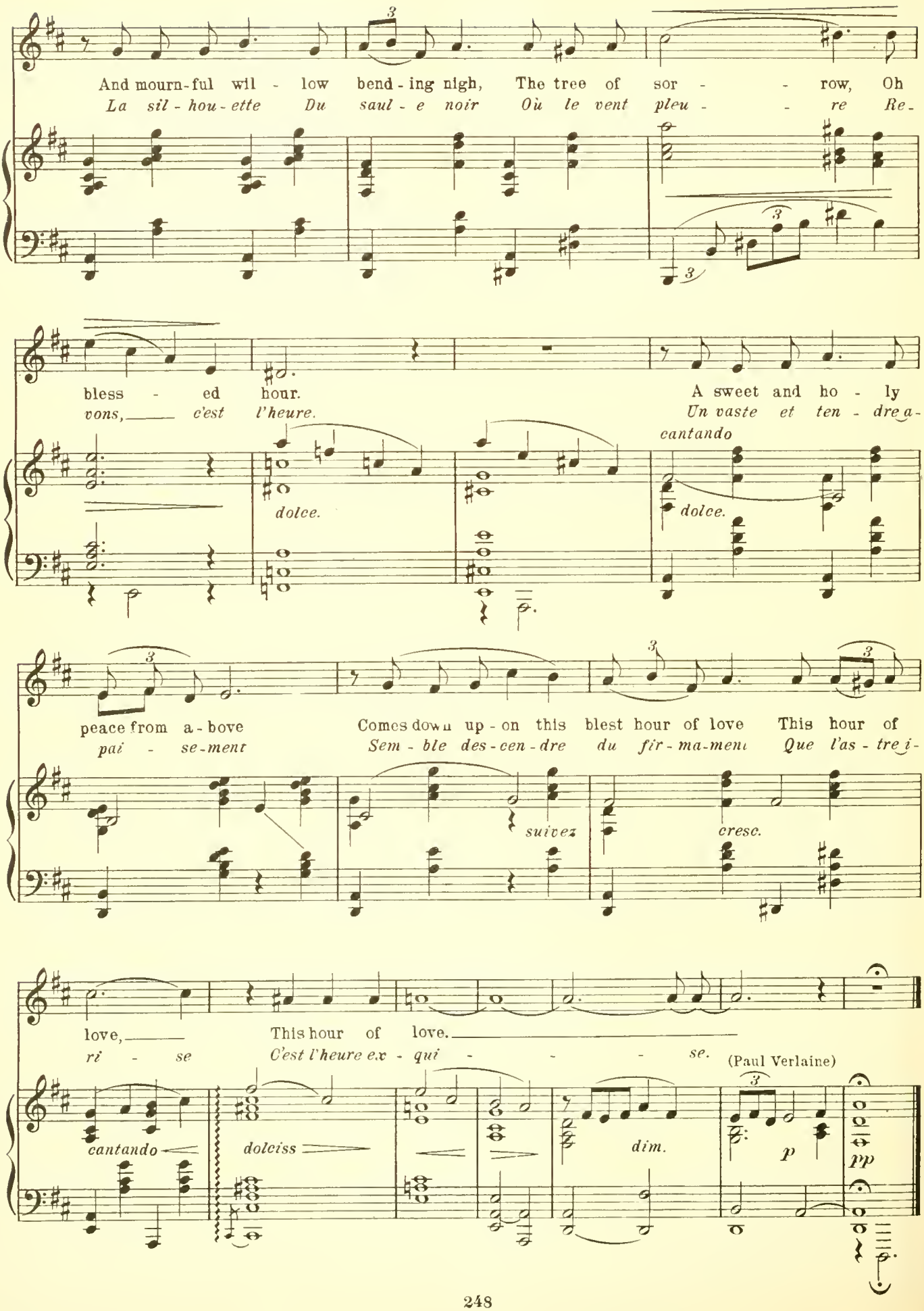
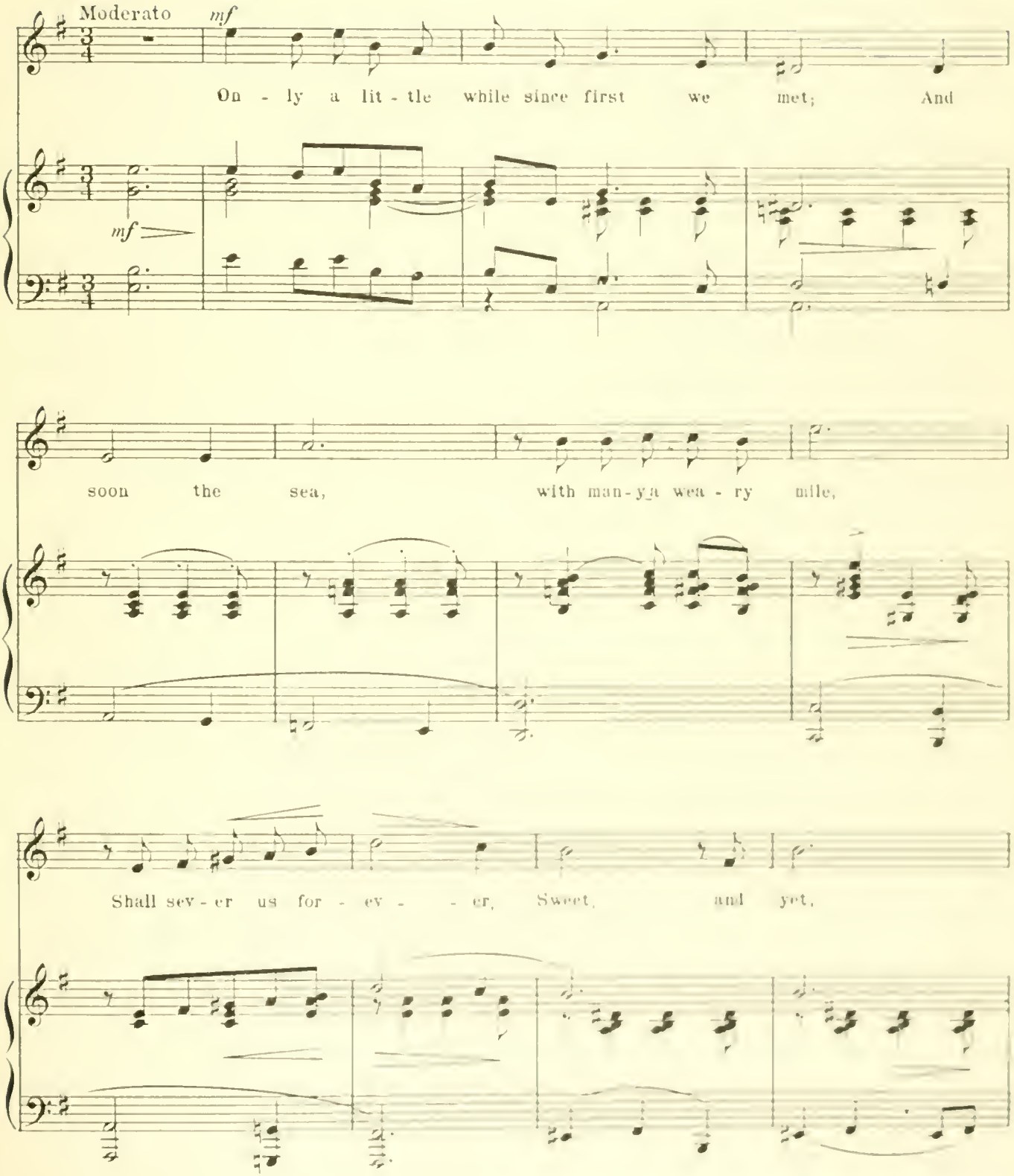

And mourn-ful wil - low bend - ing nigh, The tree of sor - - row, Oh
La sil - hou - ette Du saul - e noir Où le vent pleu - - re Re -
bless - ed hour.
vons, c'est l'heure.
A sweet and ho - ly
Un vaste et ten - dre a -
cantando
dolce.
dolce.
peace from a - bove
pai - se - ment
Comes down up - on this blest hour of love This hour of
Sem - ble des - cen - dre du fir - ma - men Que l'as - tre i -
suivez
cresc.
love,
ri - se
This hour of love.
C'est l'heure ex - qui - - - - se.
(Paul Verlaine)
cantando
dolciss
dim.
p
pp

Horatio Parker (b.1863)

Only a Little While, (Op. 70, No 1)



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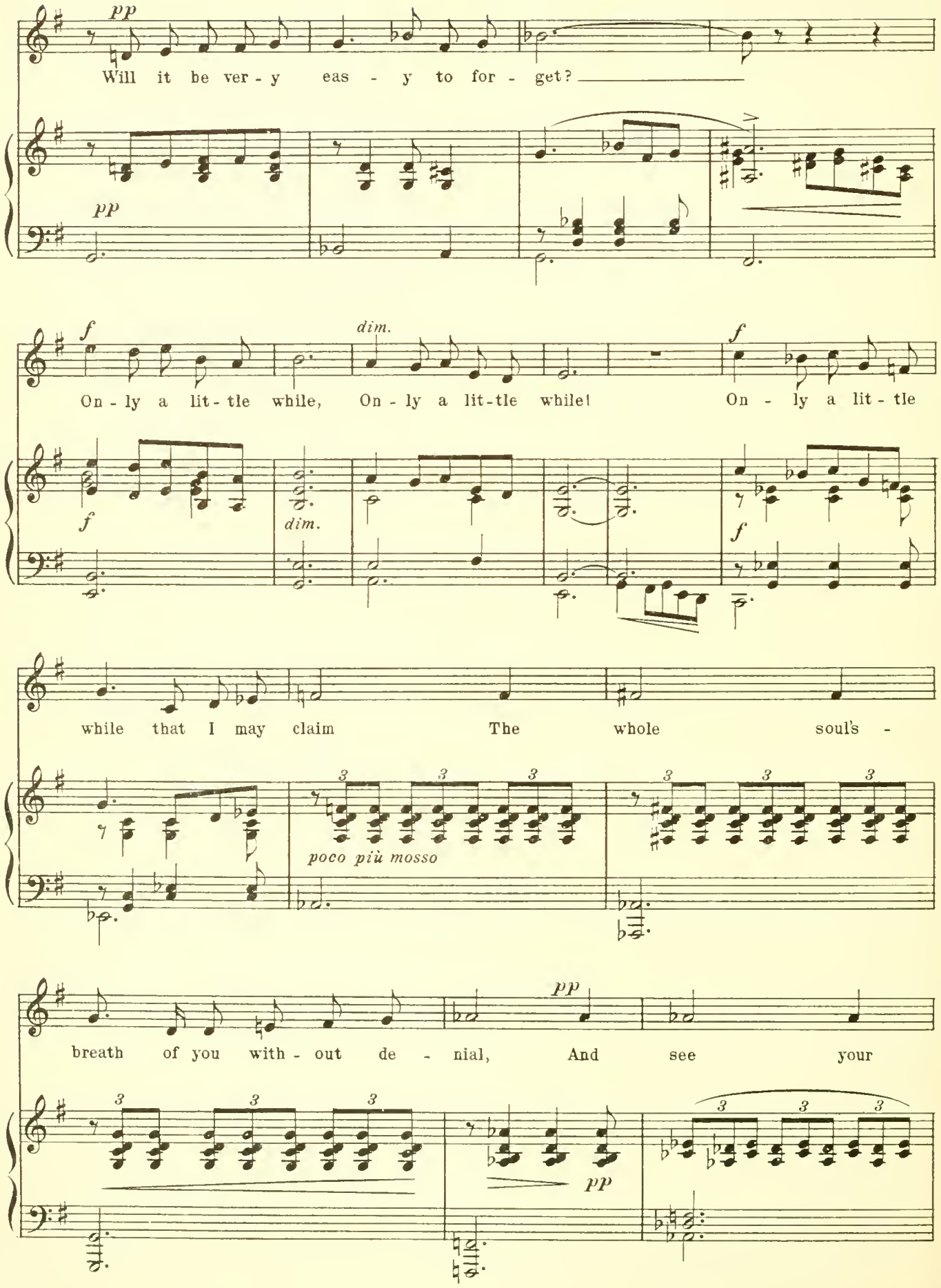
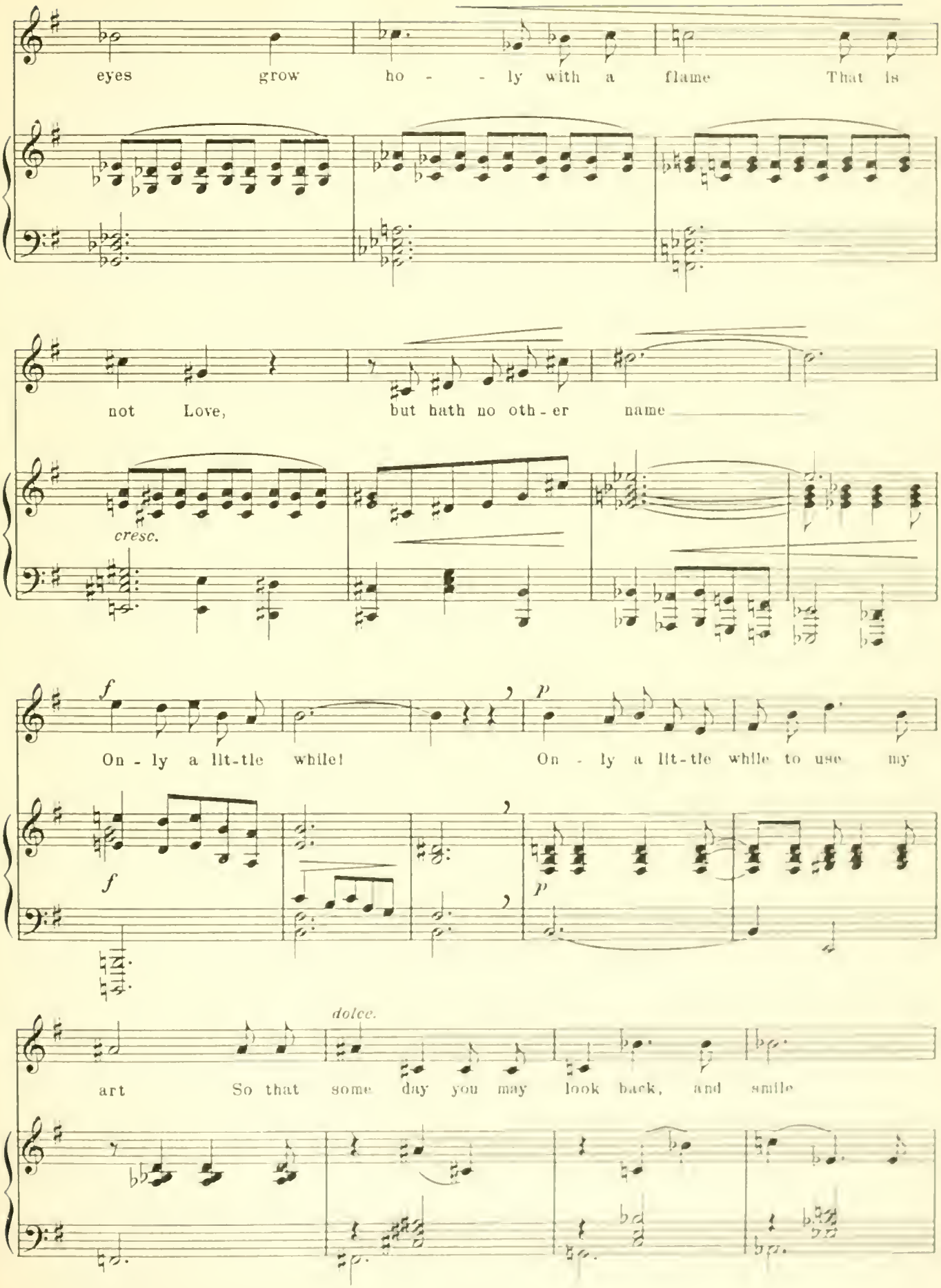
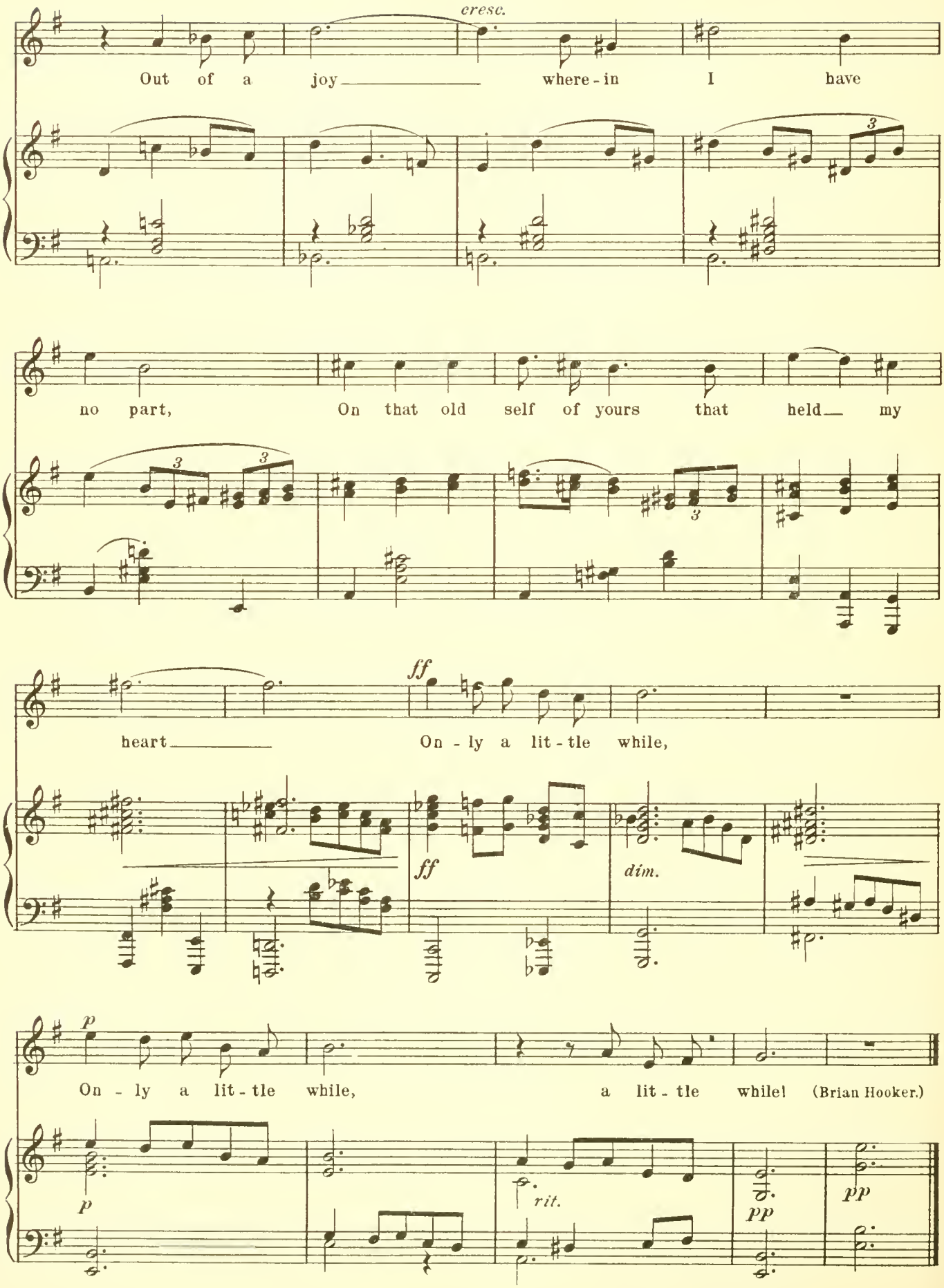
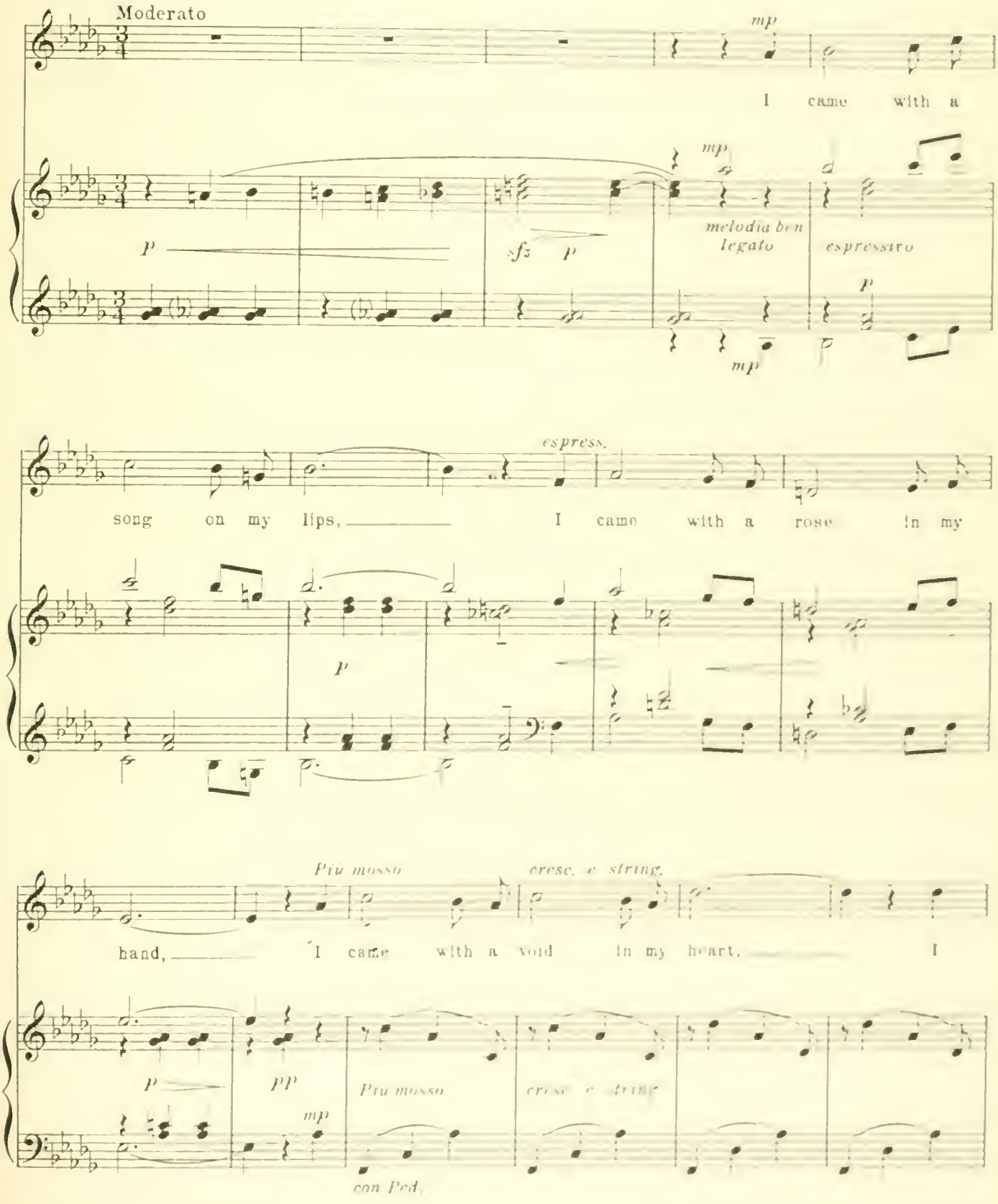

pp
Will it be ver - y eas - y to for - get?
pp
f
dim.
On - ly a lit - tle while, On - ly a lit - tle while! On - ly a lit - tle
f
dim.
f
f
while that I may claim The whole soul's -
poco più mosso
pp
breath of you with - out de - nial, And see your
pp


eyes grow ho - - ly with a flame That is
not Love, but hath no oth - er name
cresc.
f
On - ly a lit-tle while!
f
On - ly a lit-tle while to use my
P
P
dolce.
art So that some day you may look back, and smile


cresc.
Out of a joy where-in I have
no part, On that old self of yours that held my
heart
ff
On-ly a lit-tle while,
ff
dim.
p
On-ly a lit-tle while,
a lit-tle while! (Brian Hooker.)
p
rit.
pp
pp

Harvey Worthington Loomis (b. 1865)

I Came with a Song



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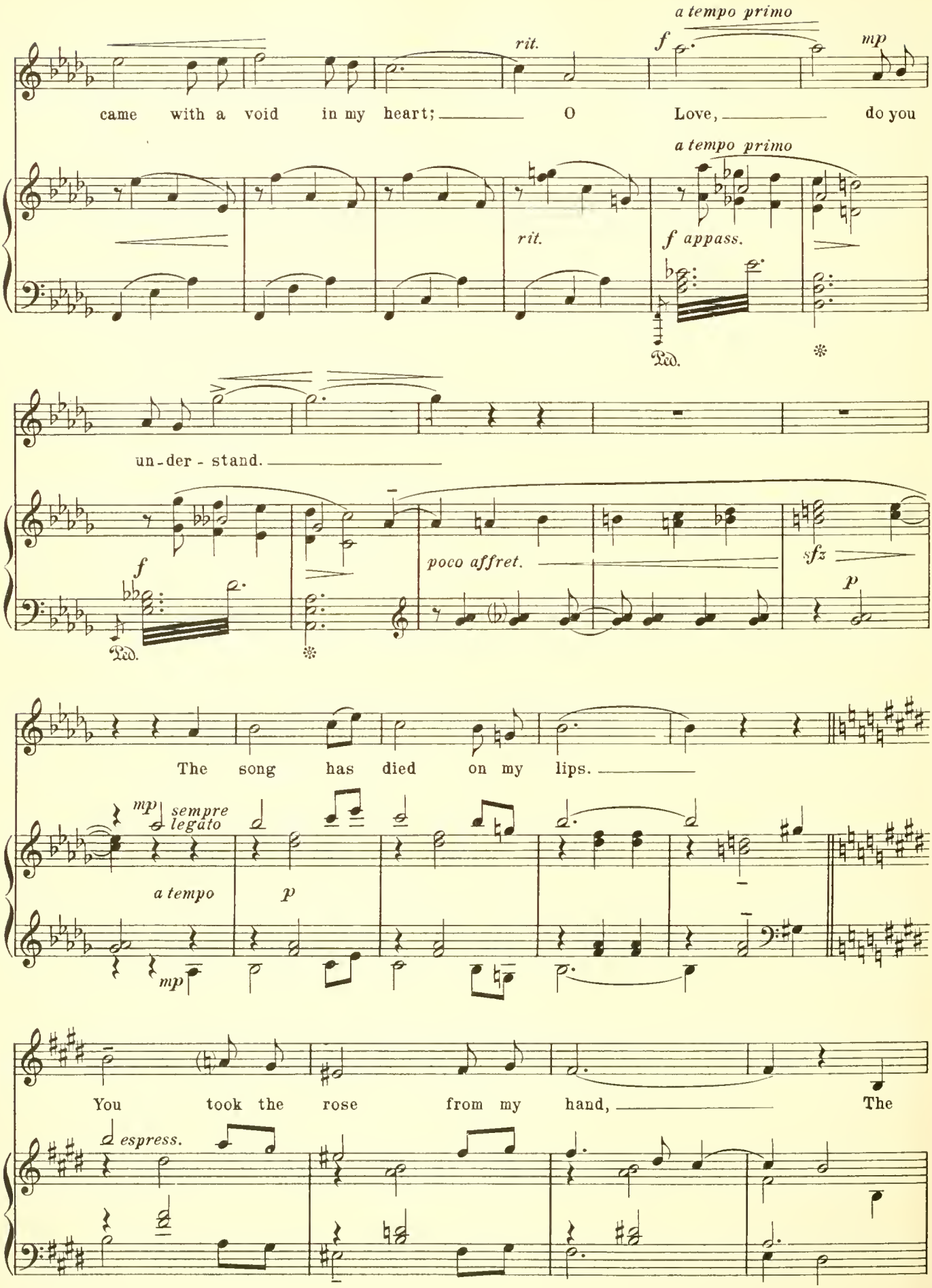
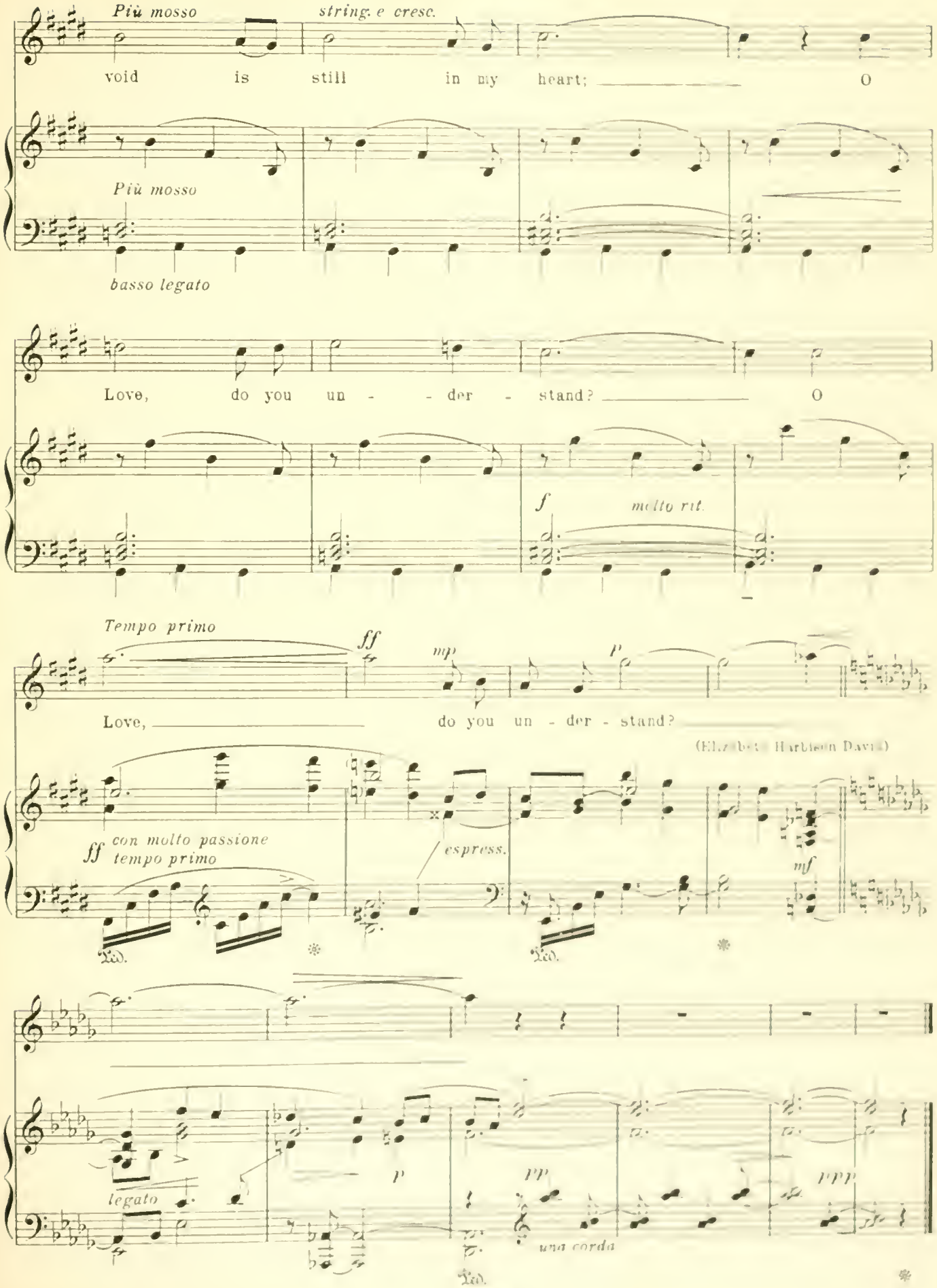
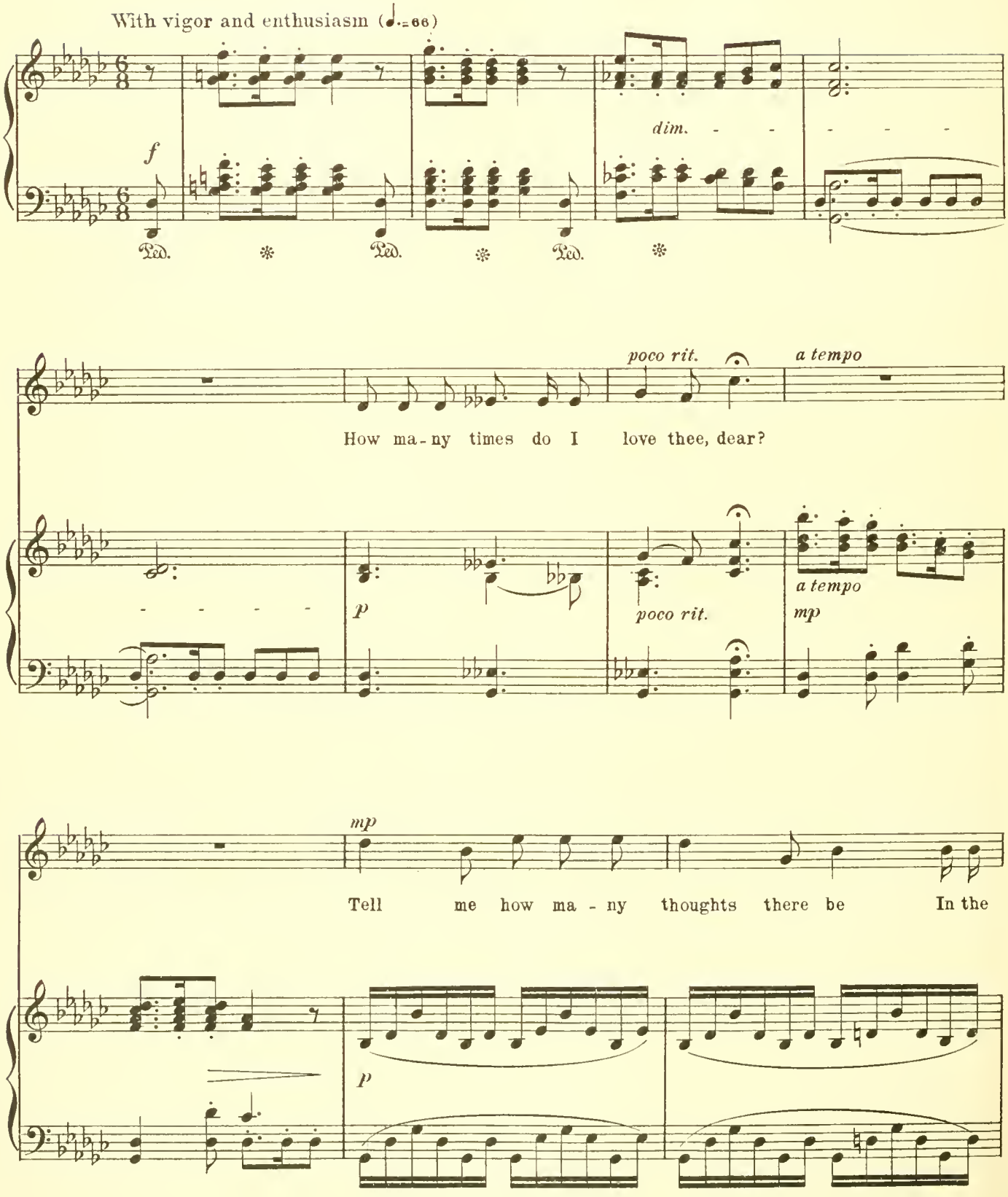

a tempo primo
rit.
f
mp
came with a void in my heart; O Love, do you
a tempo primo
rit.
f appass.
Ped.
un-der-stand.
f
Ped.
poco affret.
sfz
p
The song has died on my lips.
mp
sempre legato
a tempo
p
mp
You took the rose from my hand, The
espress.


Più mosso
string. e cresc.
void is still in my heart; O
Più mosso
basso legato
Love, do you un - - der - stand? O
f
molto rit.
Tempo primo
ff
mp
p
Love, do you un - der - stand?
(Elizabeth Harbison Davis)
ff con molto passione
tempo primo
espress.
mf
Ped.
Ped.
legato
p
pp
una corda
ppp
Ped.

Rossetter G. Cole (b. 1866)

"Unnumbered" Op. 18, No. 4.



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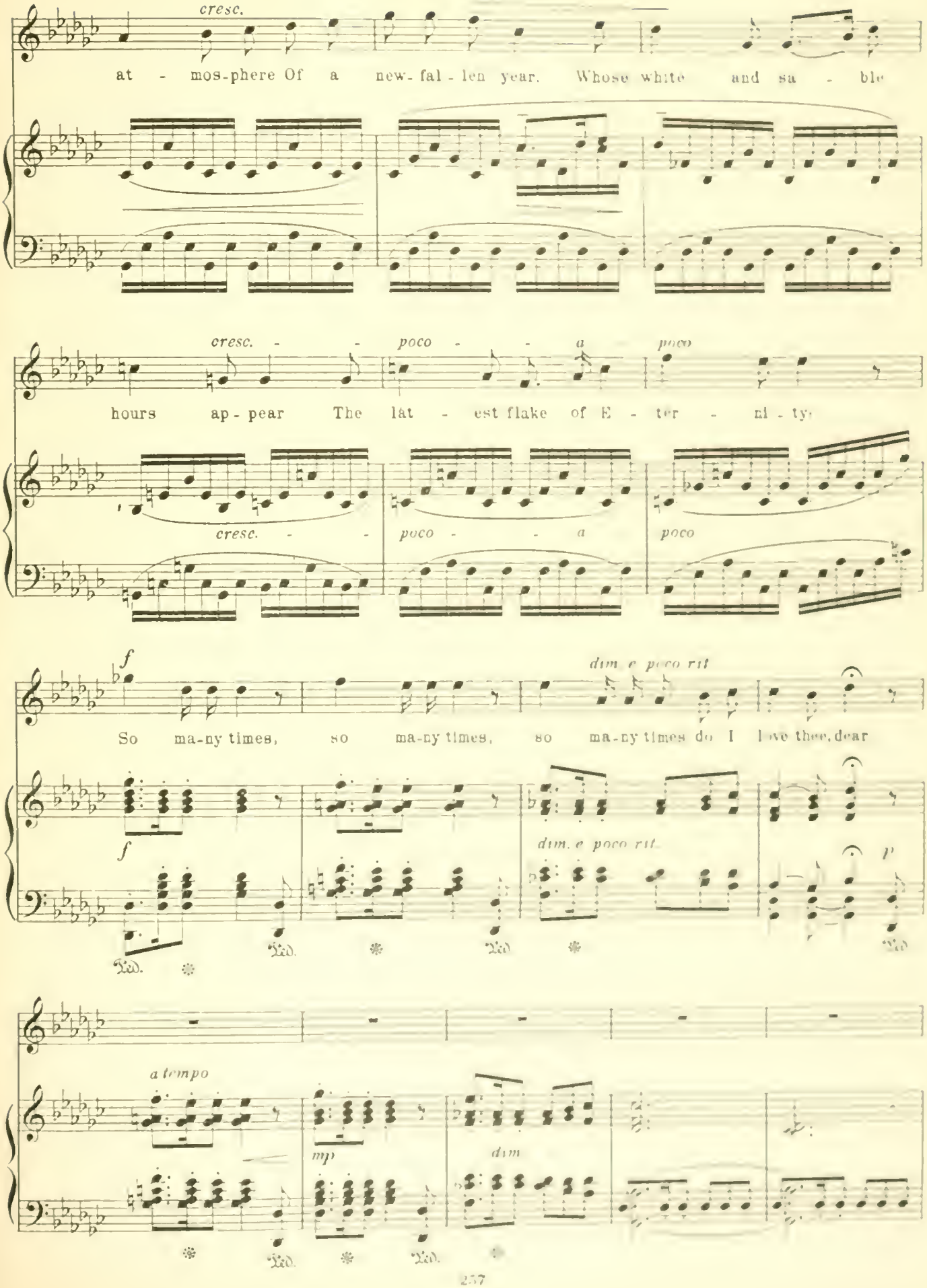
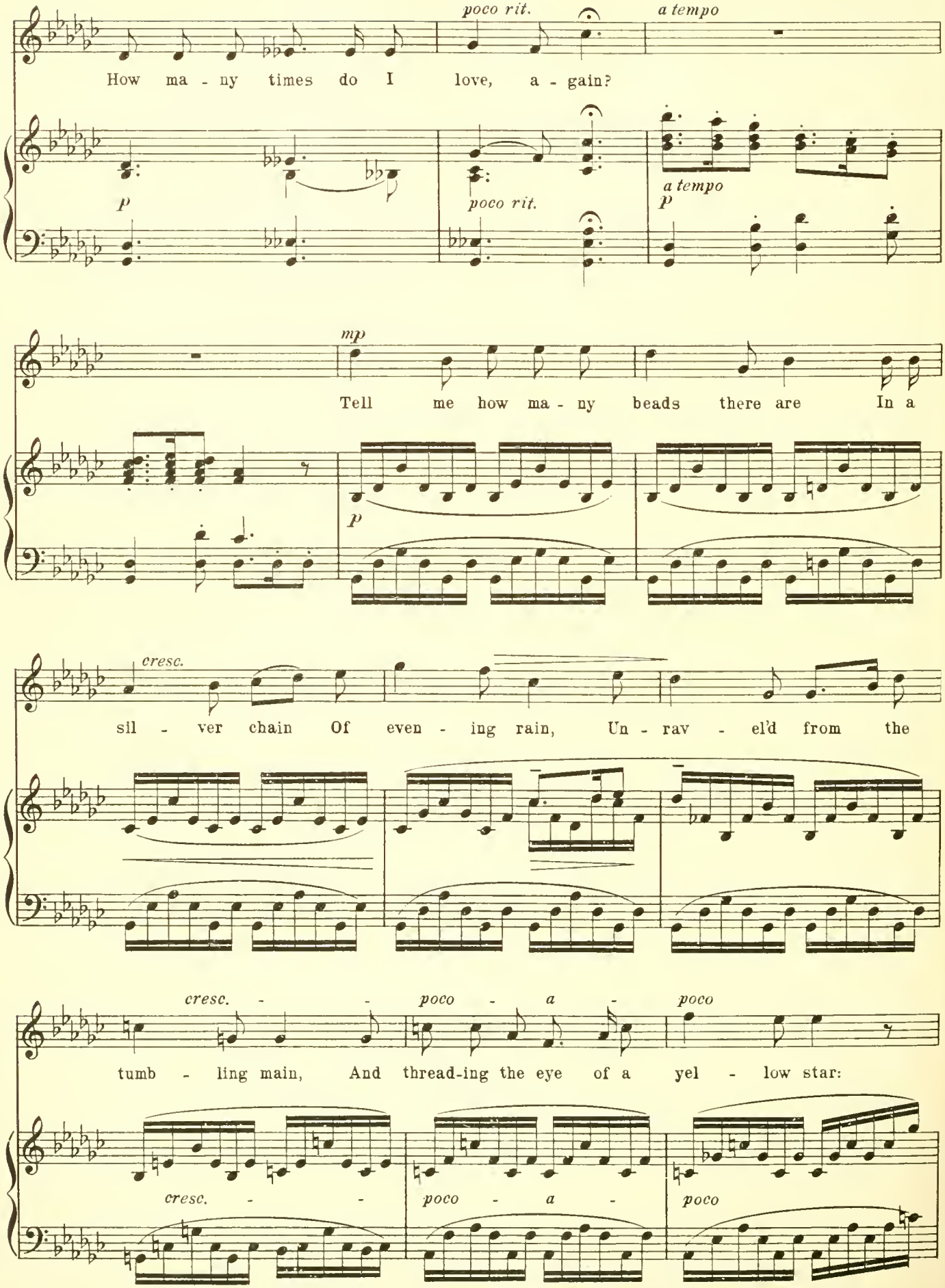
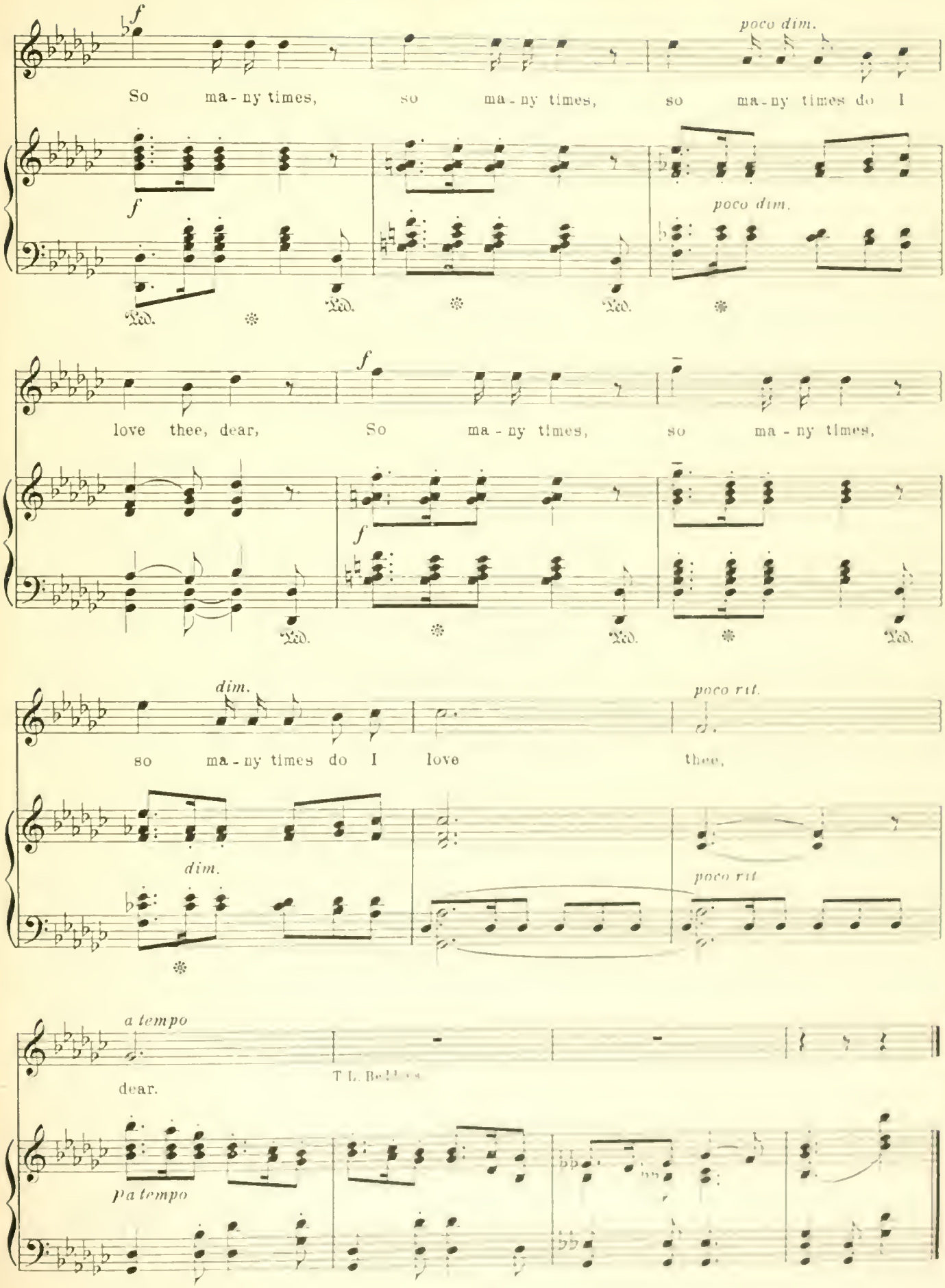

cresc.
at - mos-phere Of a new-fal-len year. Whose white and sa - ble
cresc. - - poco - - a poco
hours ap-pear The lat - est flake of E - ter - ni-ty
cresc. - - poco - - a poco
f
dim. e poco rit
So ma-ny times, so ma-ny times, so ma-ny times do I love thee, dear
f
dim. e poco rit.
p
Ped.
a tempo
mp
dim
Ped.

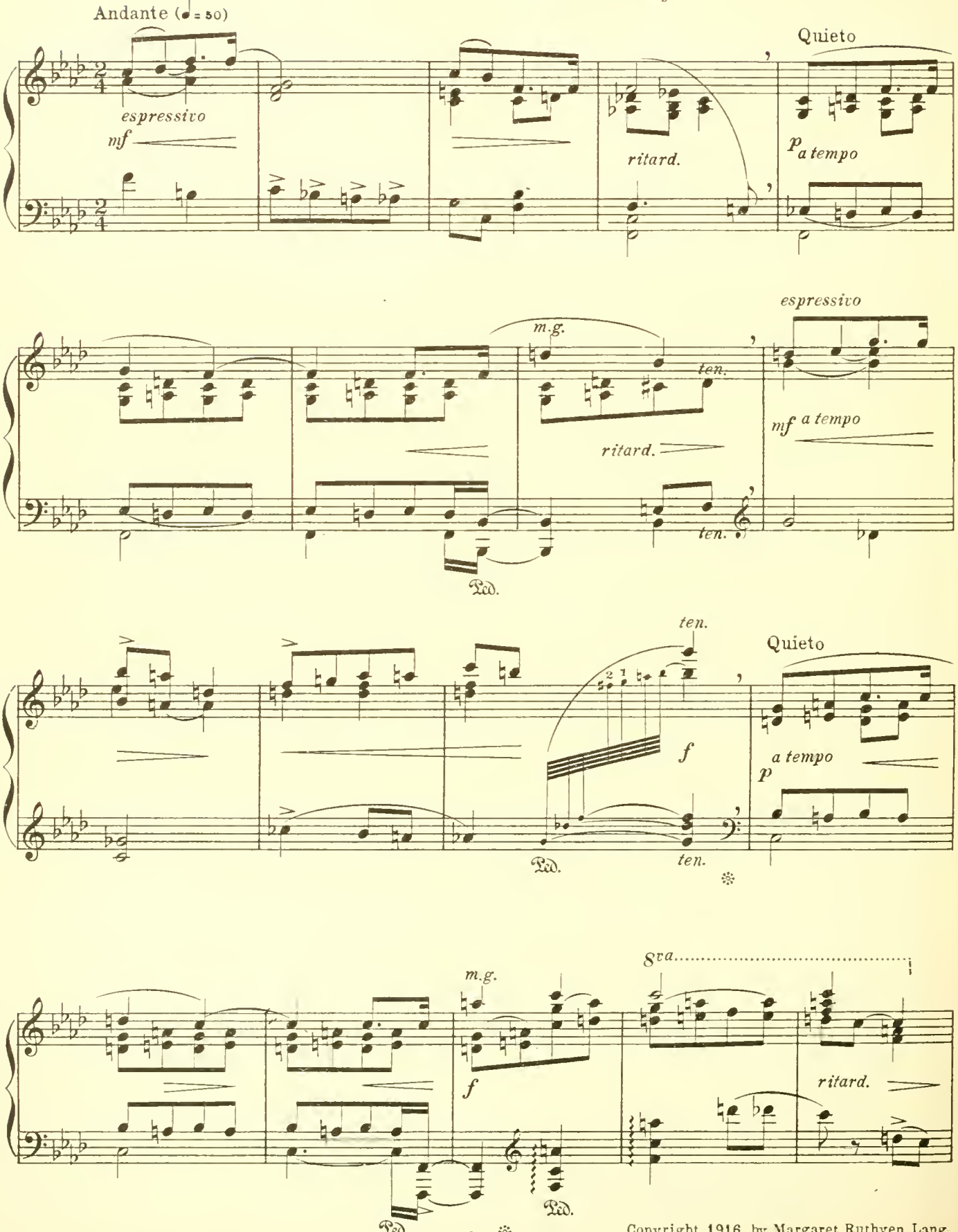

poco rit.
a tempo
How ma - ny times do I love, a - gain?
p
poco rit.
a tempo
p
mp
Tell me how ma - ny beads there are In a
p
cresc.
sil - ver chain Of even - ing rain, Un - rav - el'd from the
cresc. - - poco - a - poco
tumb - ling main, And thread-ing the eye of a yel - low star:
cresc. - - poco - a - poco


f
poco dim.
So ma - ny times, so ma - ny times, so ma - ny times do I
f
poco dim.
Ped.
Ped.
Ped.
love thee, dear, So ma - ny times, so ma - ny times,
f
f
Ped.
Ped.
Ped.
dim.
poco rit.
so ma - ny times do I love thee,
dim.
poco rit
a tempo
dear.
T. L. Bellows
p a tempo

Margaret Ruthven Lang (b.1867)

Voices

"Over the storm-drift build the bow,
Heart the darkness with a star."
John Vance Cheney



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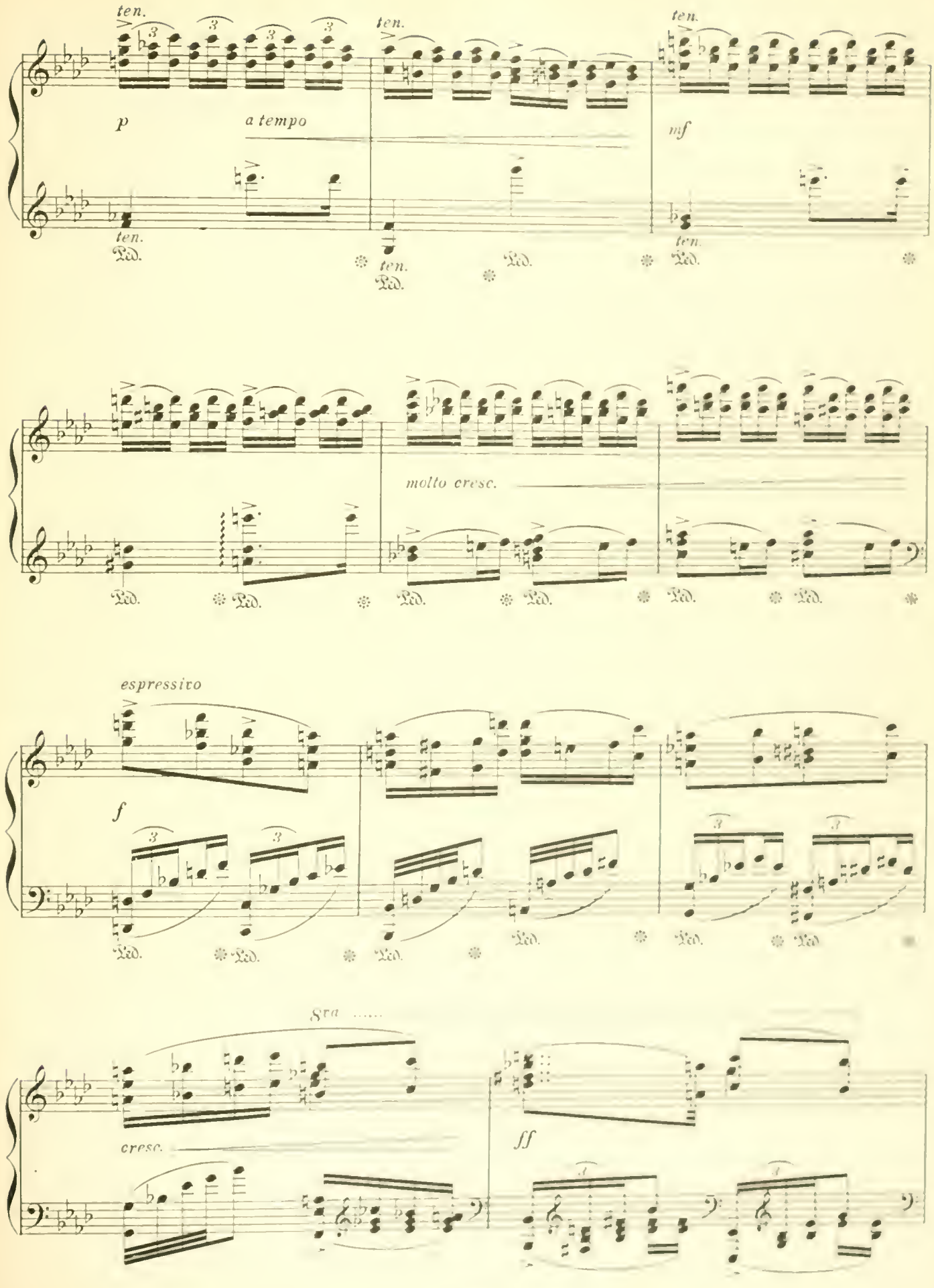
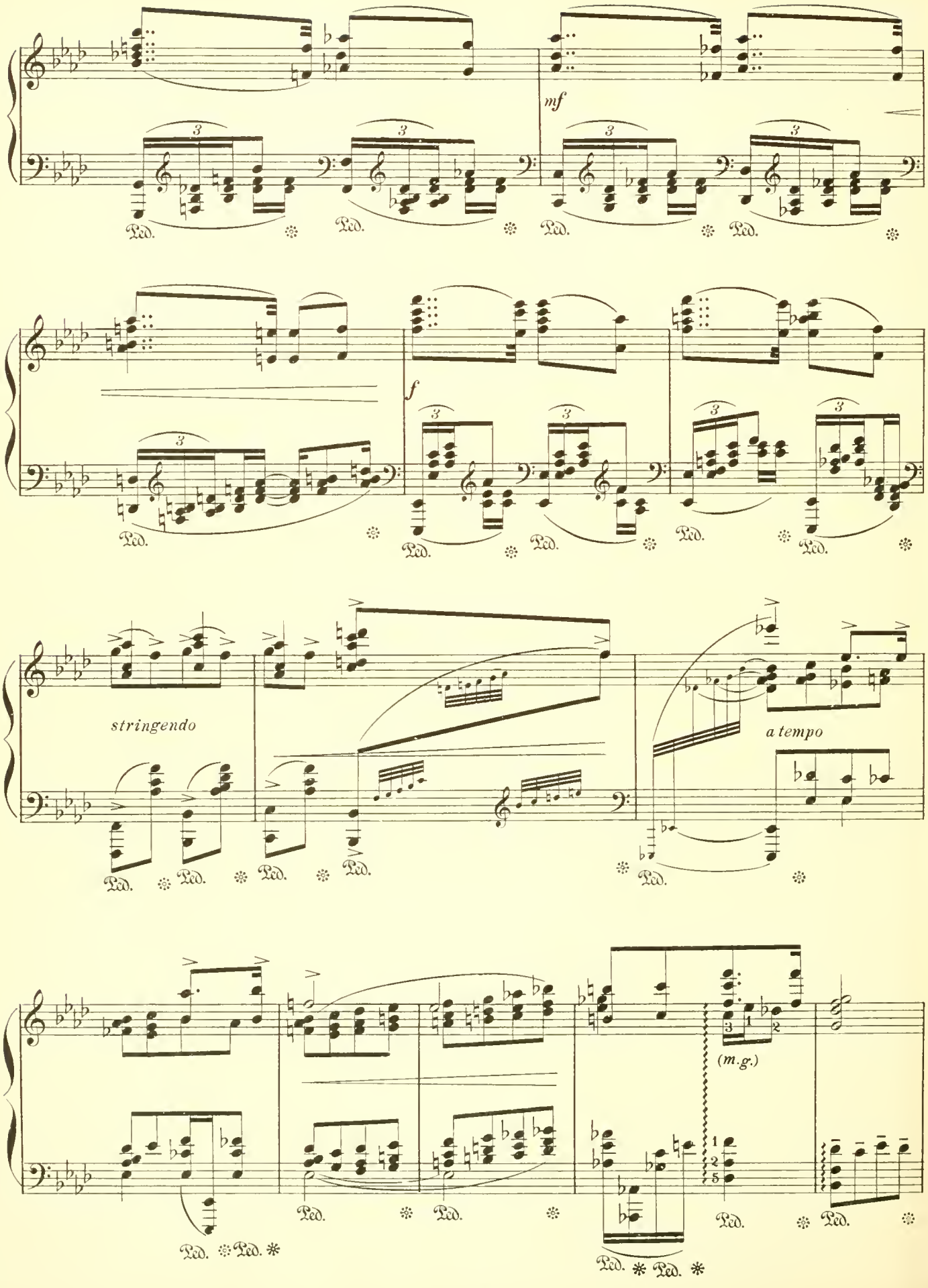
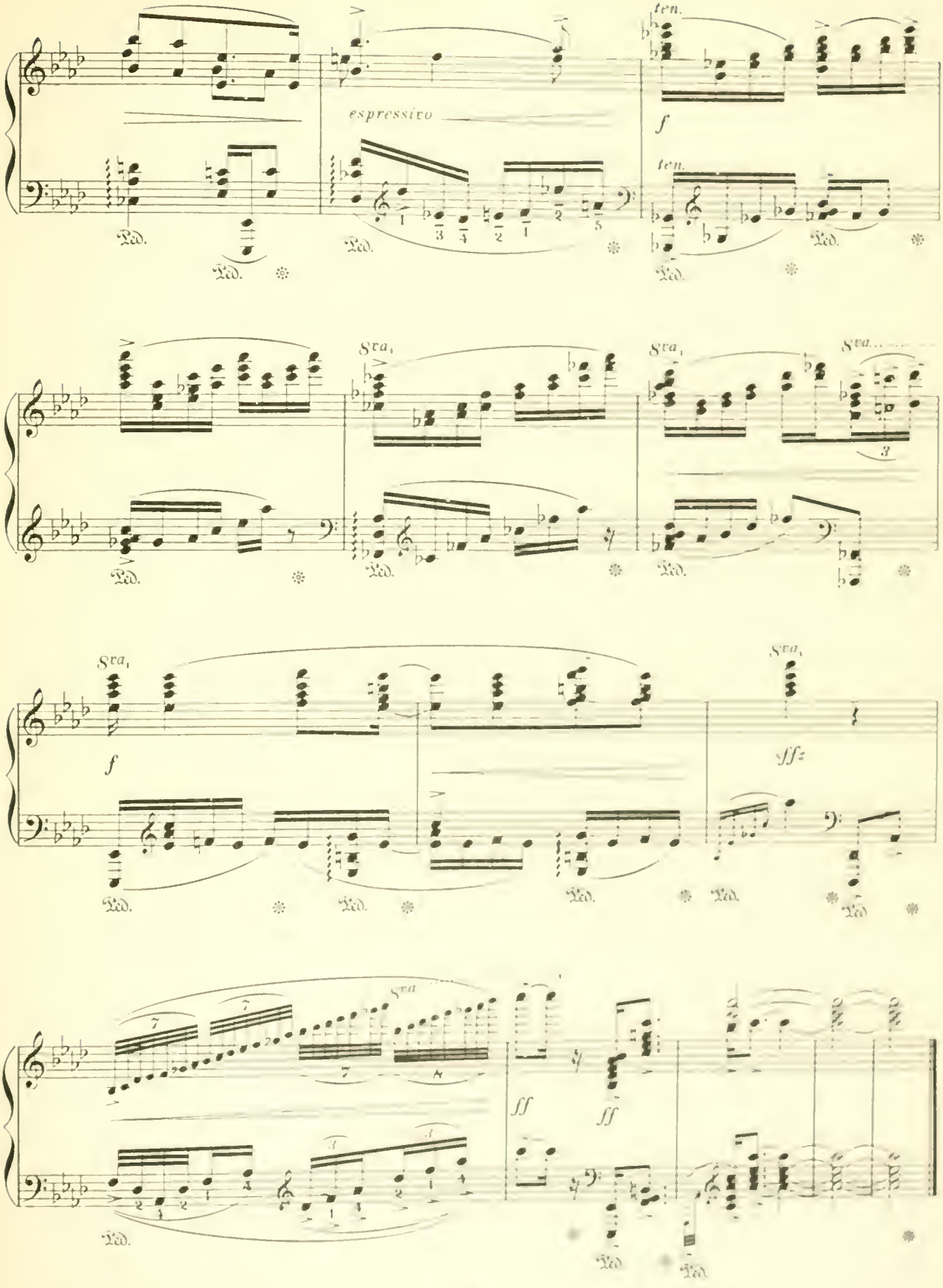

ten.
ten.
ten.
p
a tempo
mf
ten.
ten.
ten.
Ped.
Ped.
Ped.
molto cresc.
espressivo
f
8va
cresc.
ff


mf
f
stringendo
a tempo
(m.g.)
Ped.

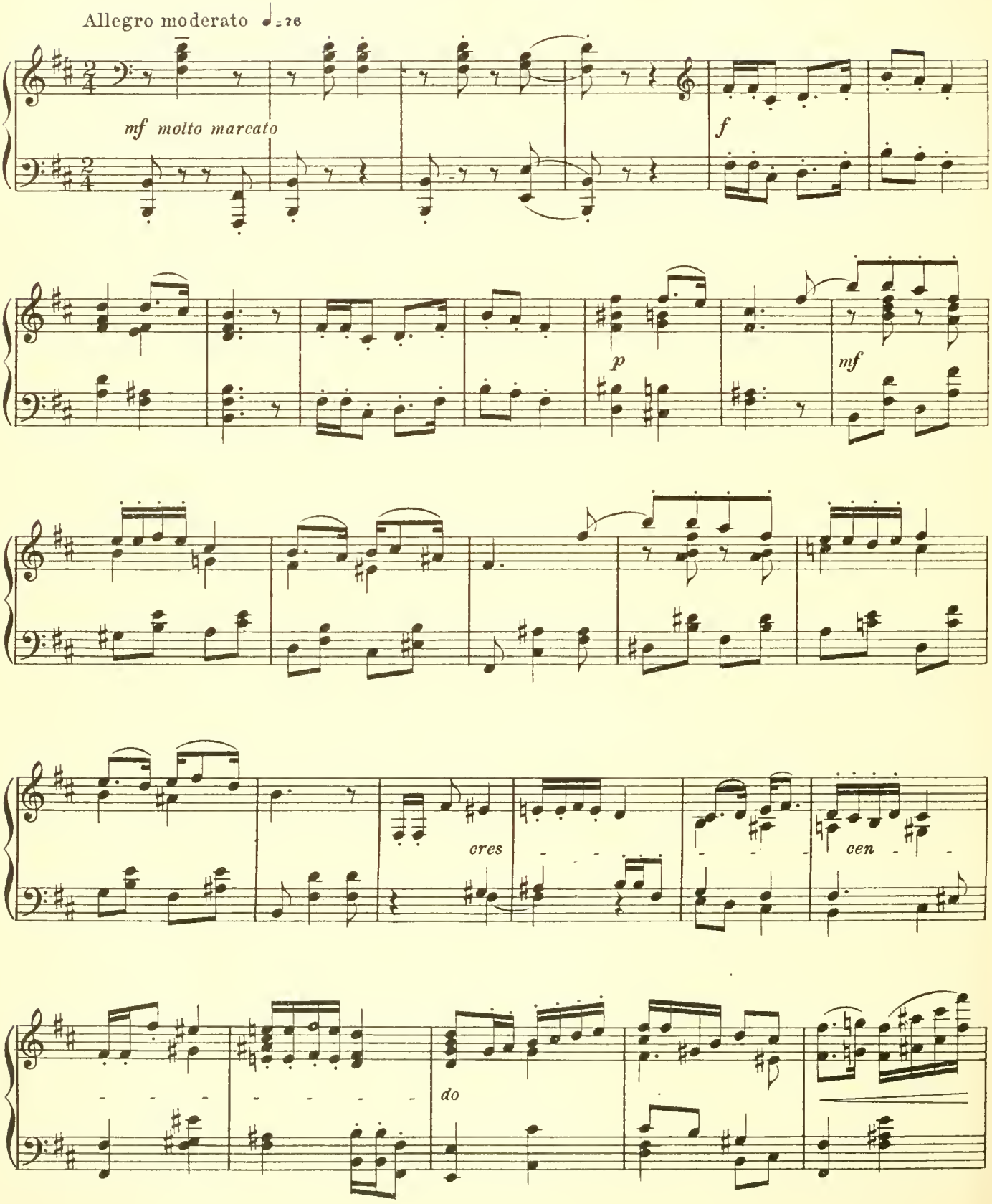

espressivo
ten.
f
8va
ff
fff

Henry F. Gilbert (b. 1868)

Negro Episode Op. 2, No. 2

from

Two Episodes for Orchestra



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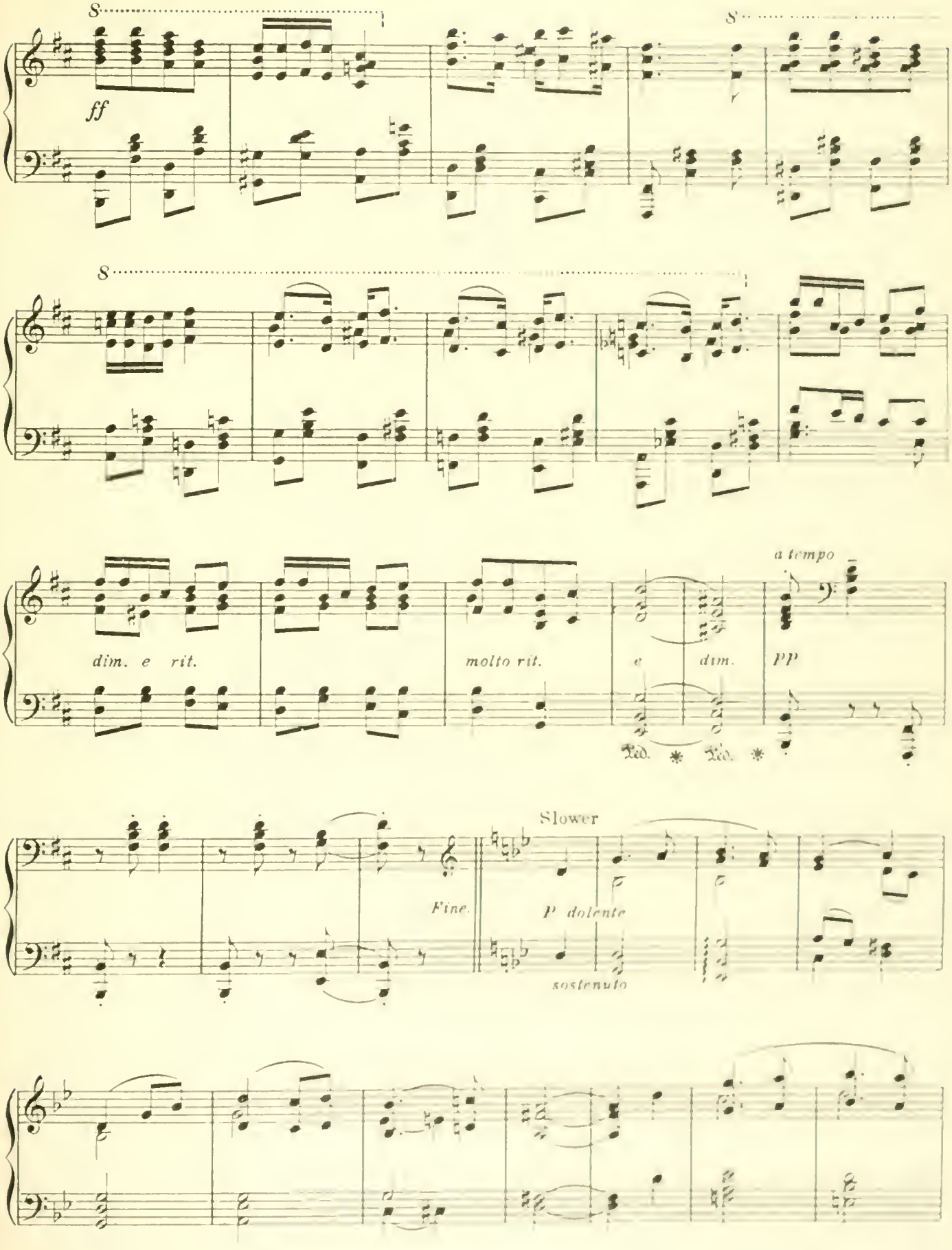
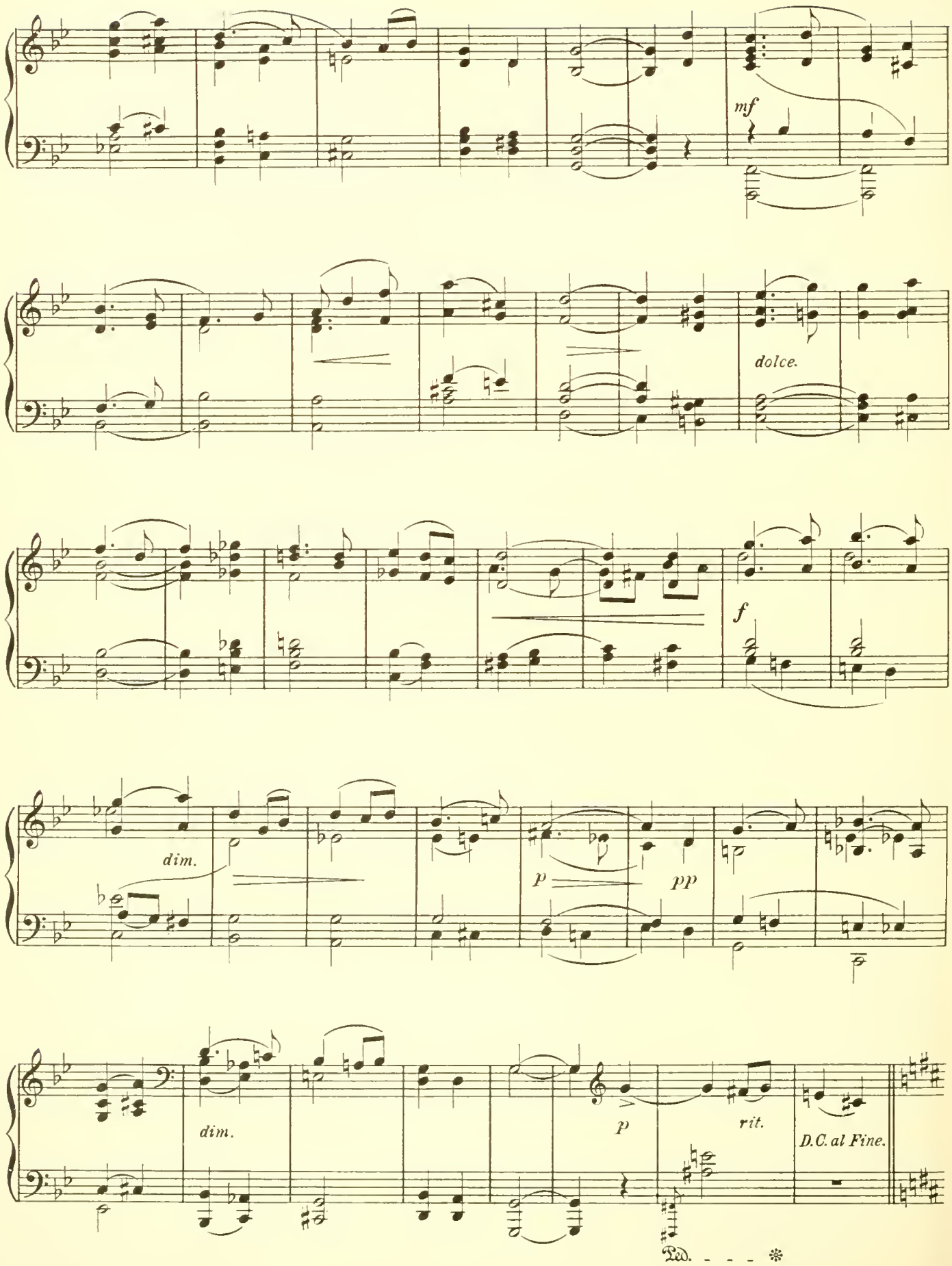
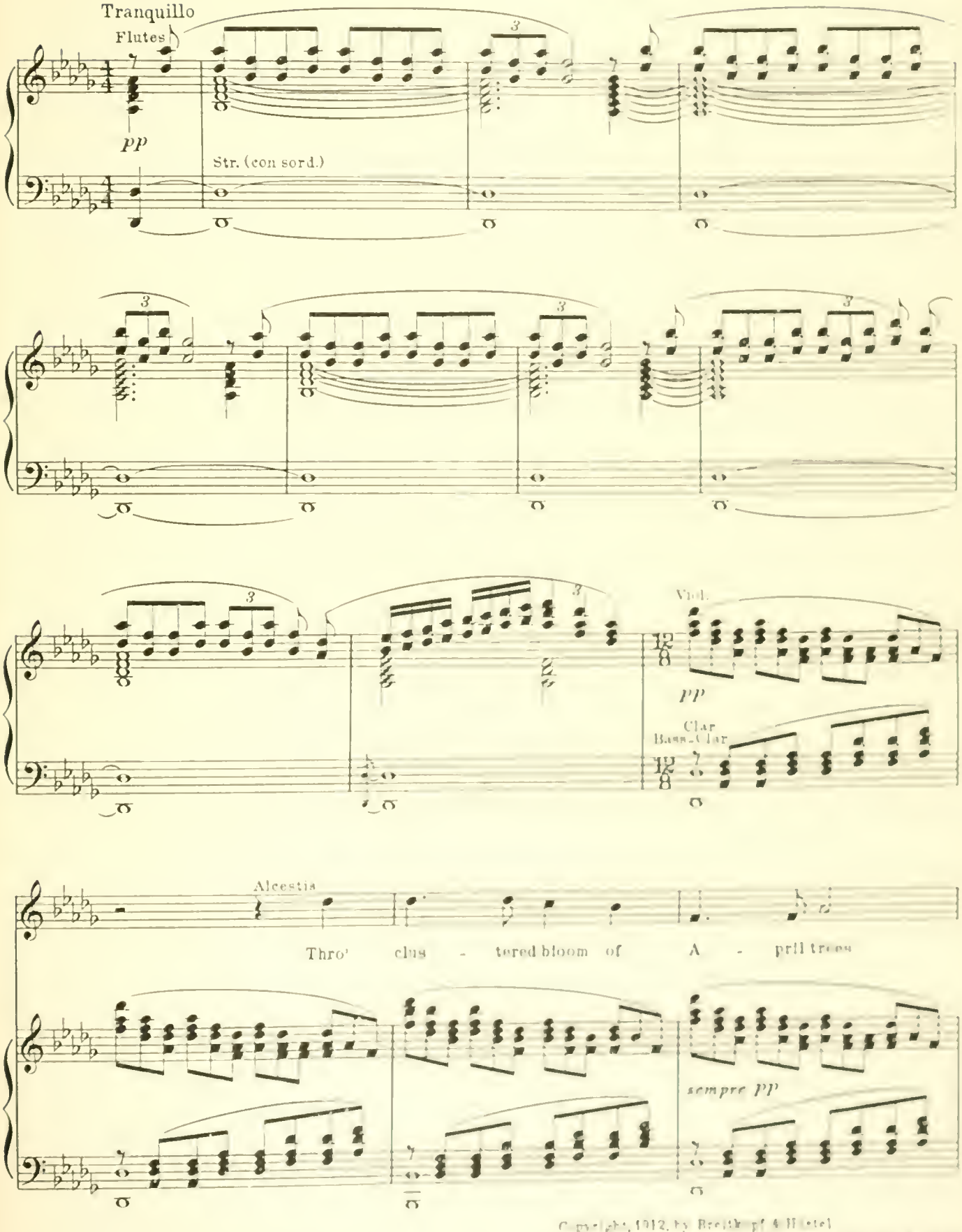

8
ff
8
8
dim. e rit.
molto rit.
e dim.
PP
a tempo
Ped. * Ped. *
Fine.
Slower
P dolente
sostenuto


mf
dolce.
f
dim.
p
pp
dim.
p
rit.
D.C. al Fine.
Ped. * Ped. * Ped. * Ped. *

William Henry Humiston (b.1869)

A Song of Evening, from "Alcestis"



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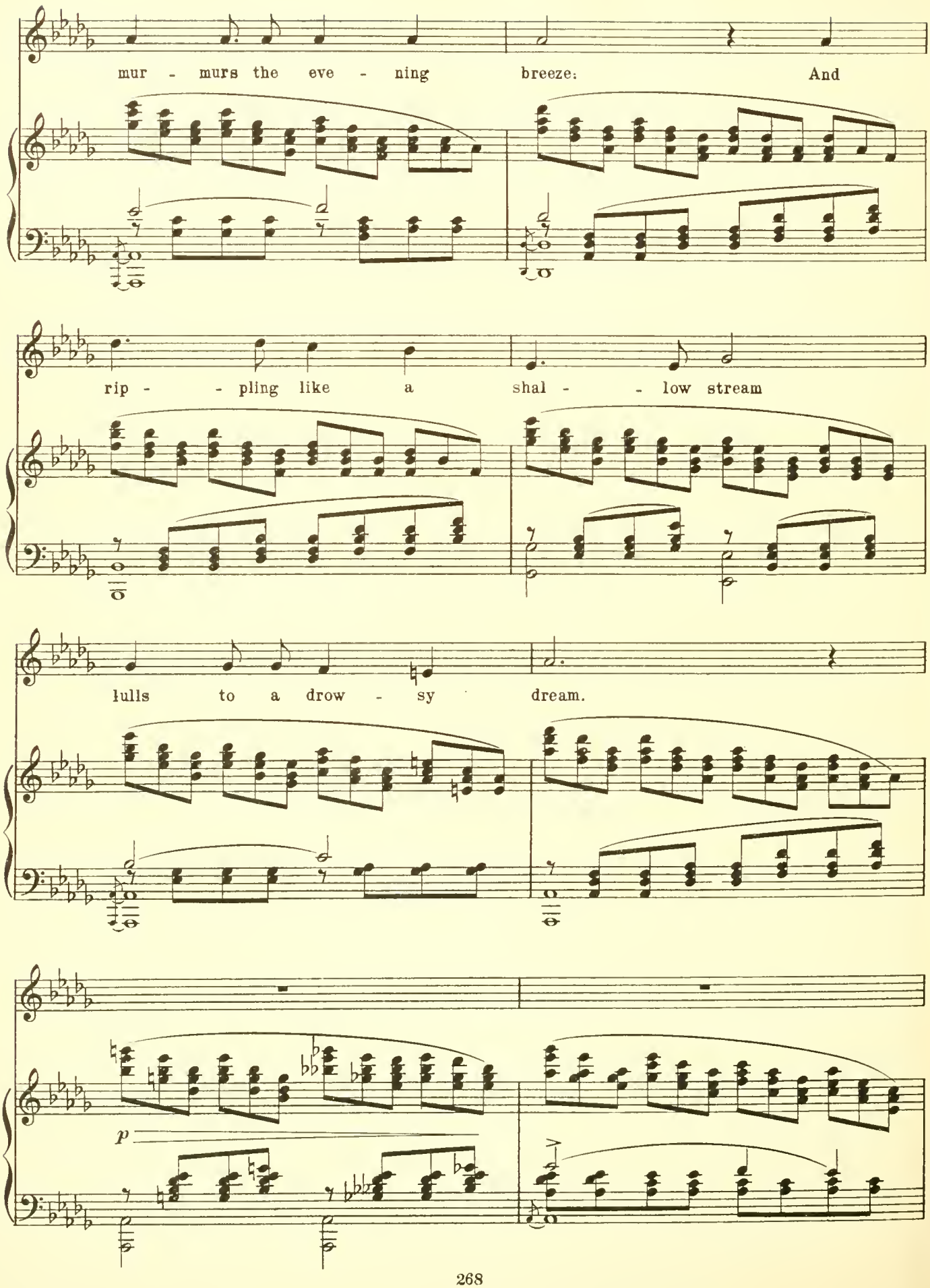
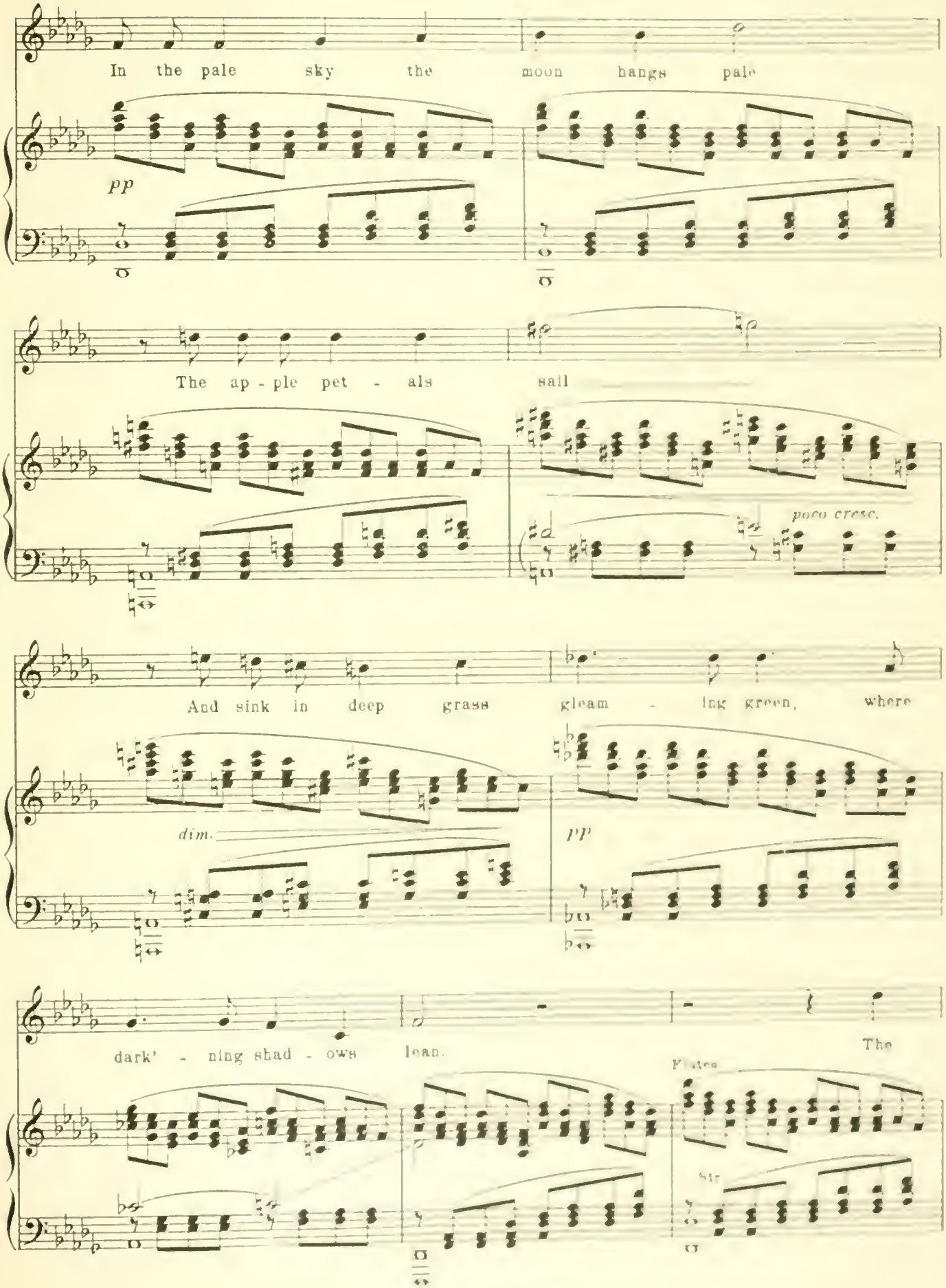
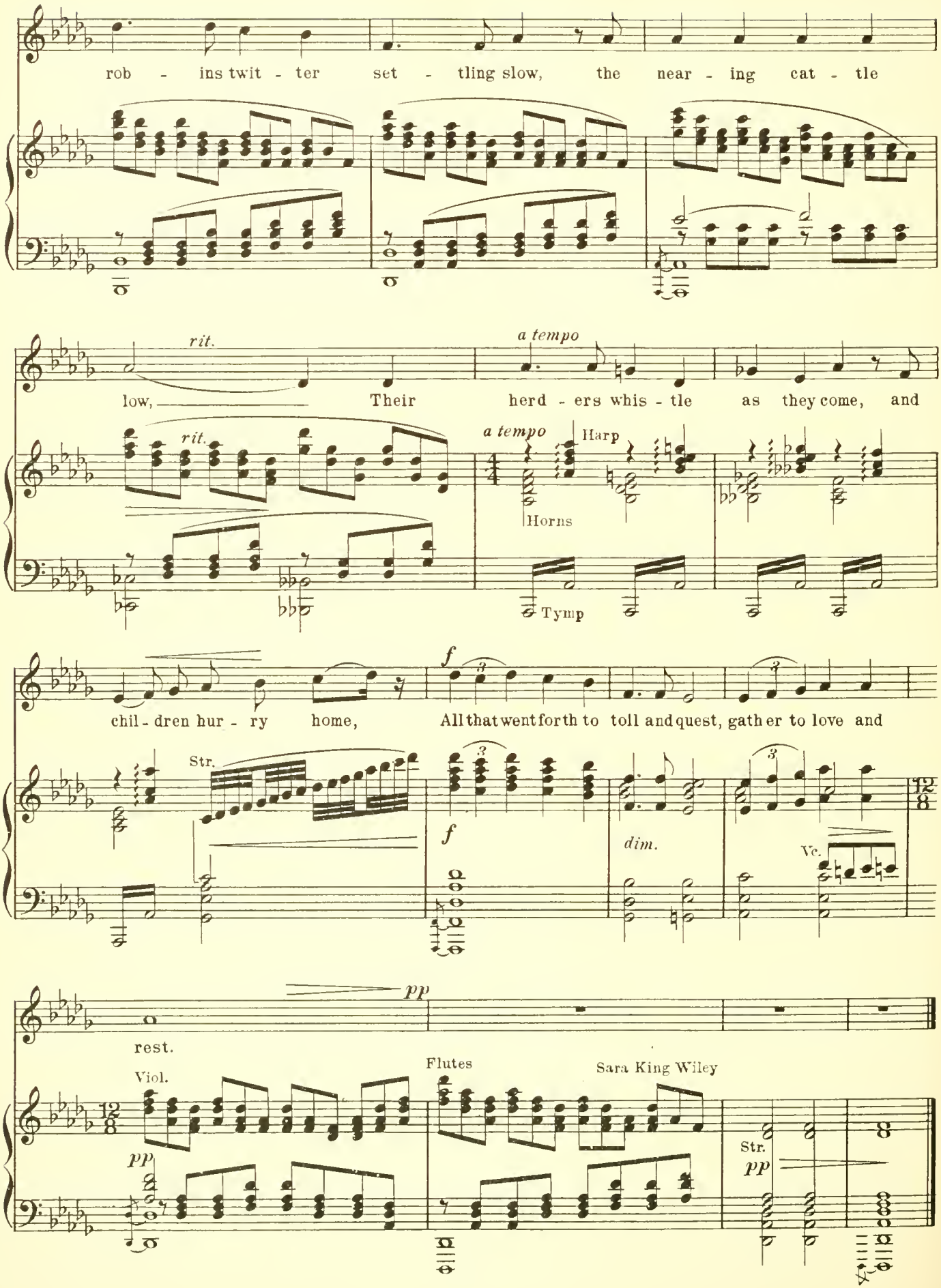
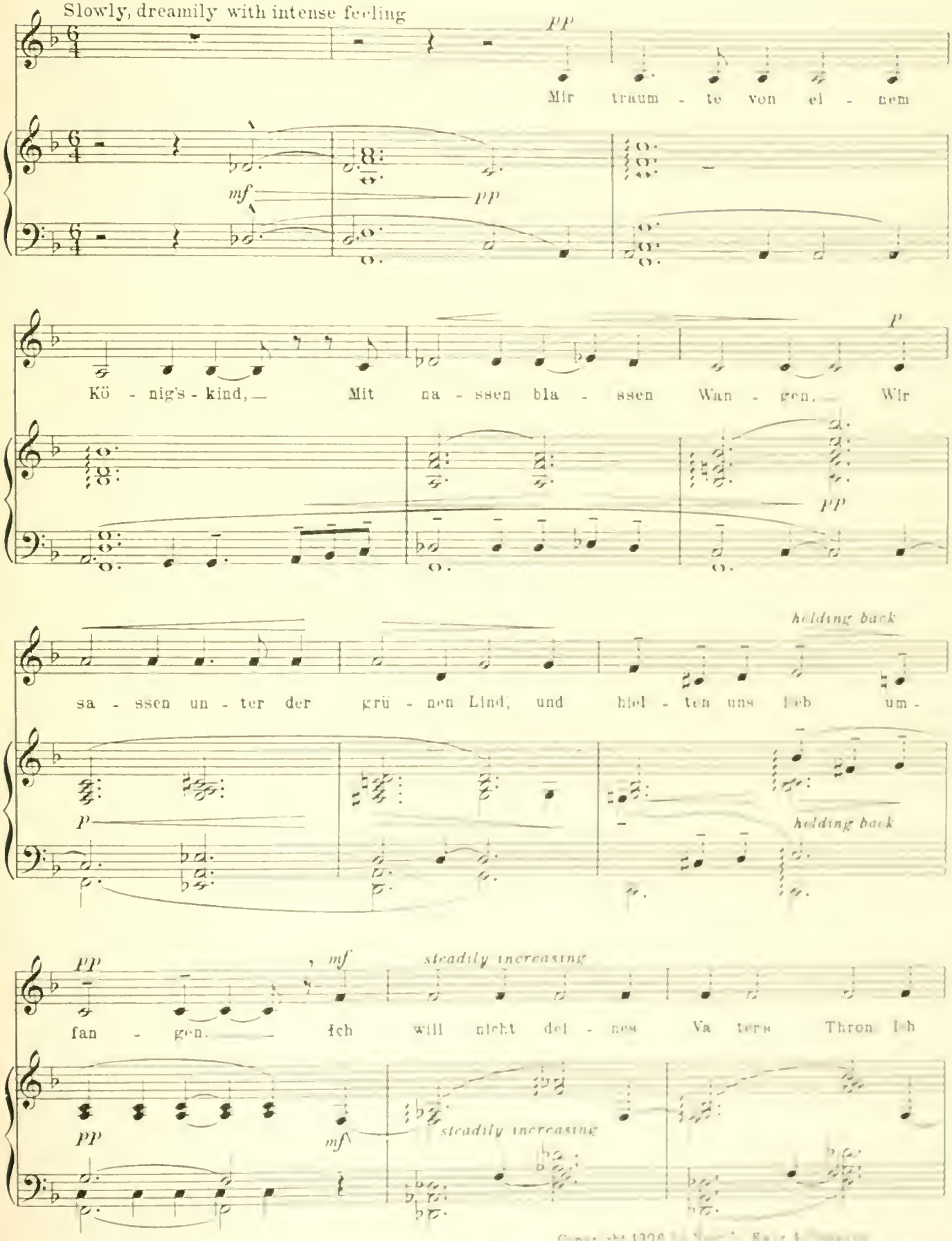

mur - murs the eve - ning breeze: And
rip - - pling like a shal - - low stream
lulls to a drow - sy dream.
p


In the pale sky the moon hangs pale
pp
The ap - ple pet - als sail
poco cresc.
And sink in deep grass gleam - ing green, where
dim.
pp
dark' - ning shad - ows lean.
The
Flutes
Str.


rob - ins twit - ter set - tling slow, the near - ing cat - tle
rit.
low, Their
a tempo
herd - ers whis - tle as they come, and
rit.
a tempo
Harp
Horns
Tymp
chil - dren hur - ry home,
All that went forth to toll and quest, gather to love and
Str.
f
dim.
Vc.
pp
rest.
Viol.
Flutes
Sara King Wiley
pp
Str.
pp

Howard Brockway (b. 1870)

Ein Traum, Op. 30



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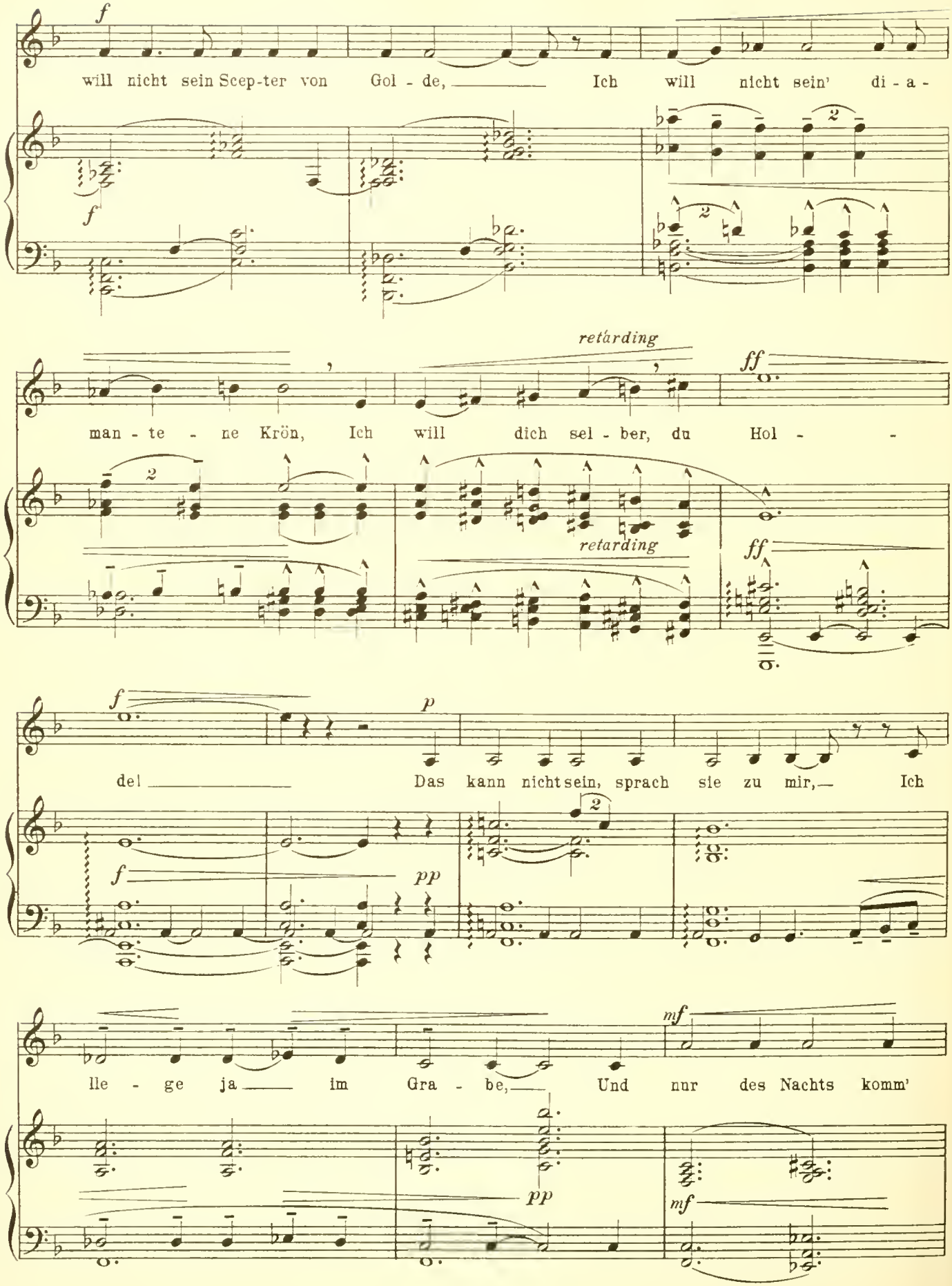
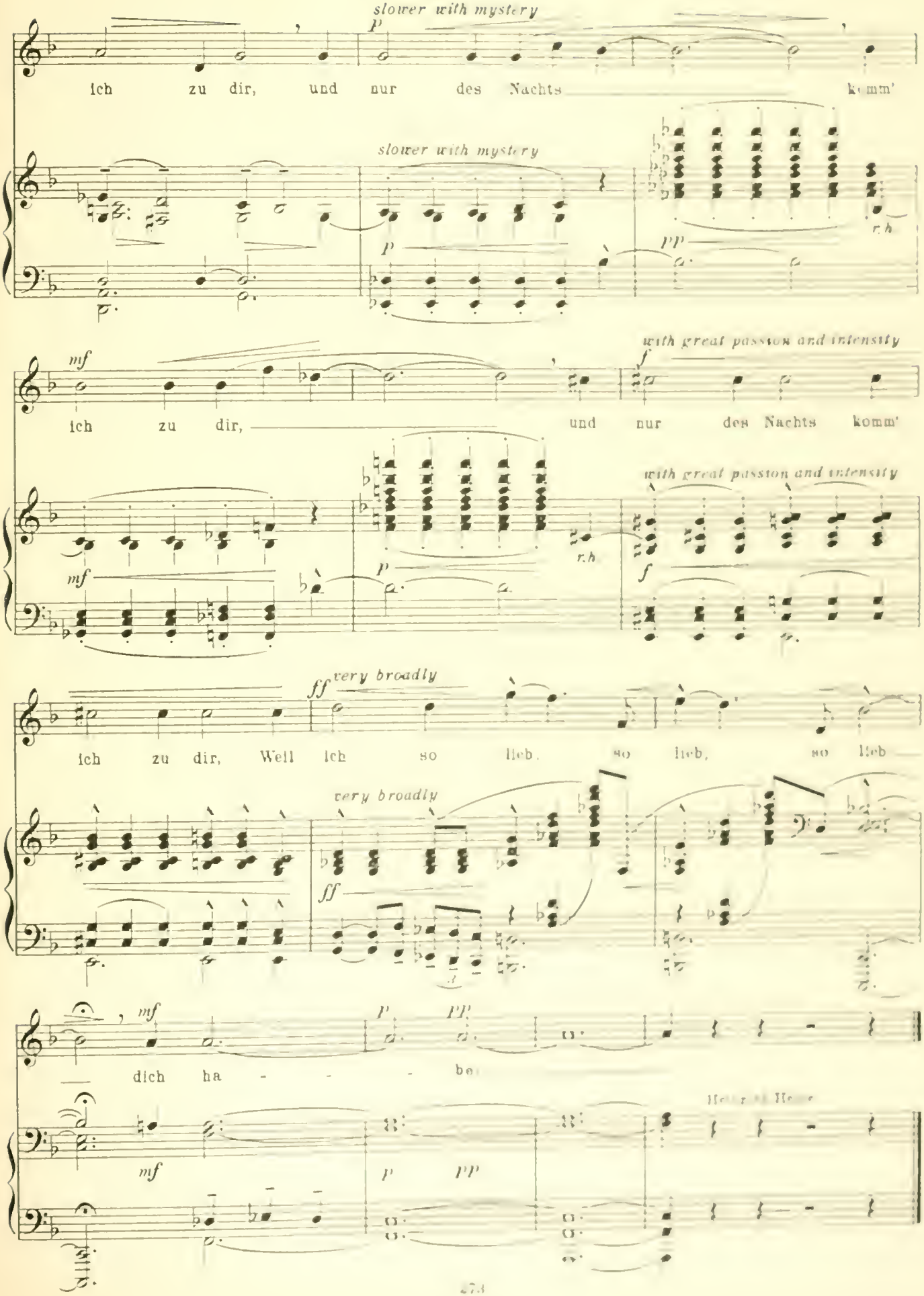
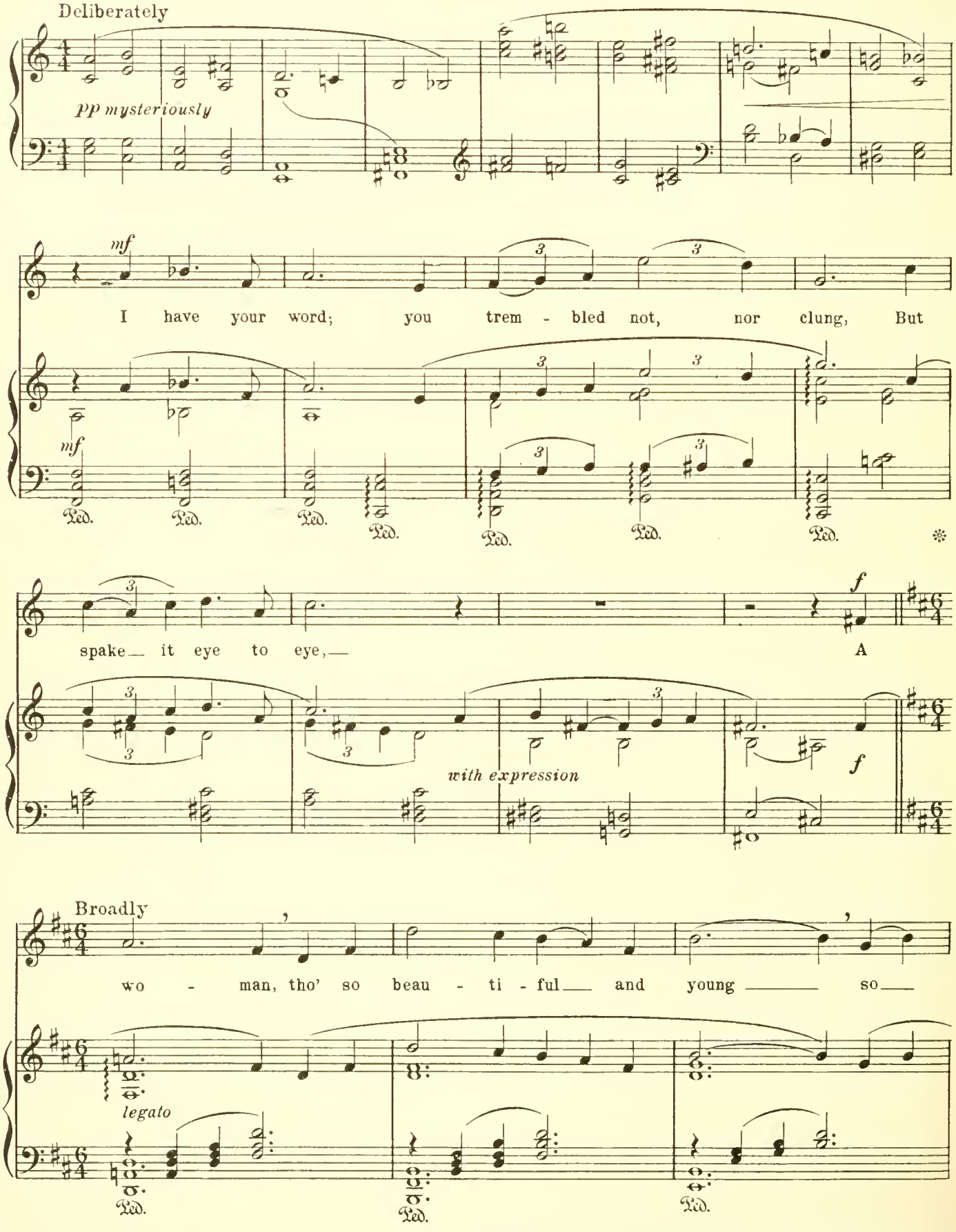

f
will nicht sein Scep-ter von Gol - de, Ich will nicht sein' di - a -
f
retárding
ff
man - te - ne Krön, Ich will dich sel - ber, du Hol - -
retarding
ff
f
p
del Das kann nicht sein, sprach sie zu mir, Ich
f
pp
mf
lle - ge ja im Gra - be, Und nur des Nachts komm'
pp
mf


slower with mystery
p
ich zu dir, und nur des Nachts komm'
slower with mystery
p
pp
r.h
mf
with great passion and intensity
f
ich zu dir, und nur des Nachts komm'
mf
p
r.h
with great passion and intensity
f
ff very broadly
ich zu dir, Weil ich so lieb, so lieb, so lieb
very broadly
ff
mf
p
pp
dich ha - - - be
mf
p
pp

Louis Adolphe Coerne (b.1870)

I Have Your Word. Op.73. No3

(From "A Cycle of Love Lyrics," consisting of five songs thematically correlated.)



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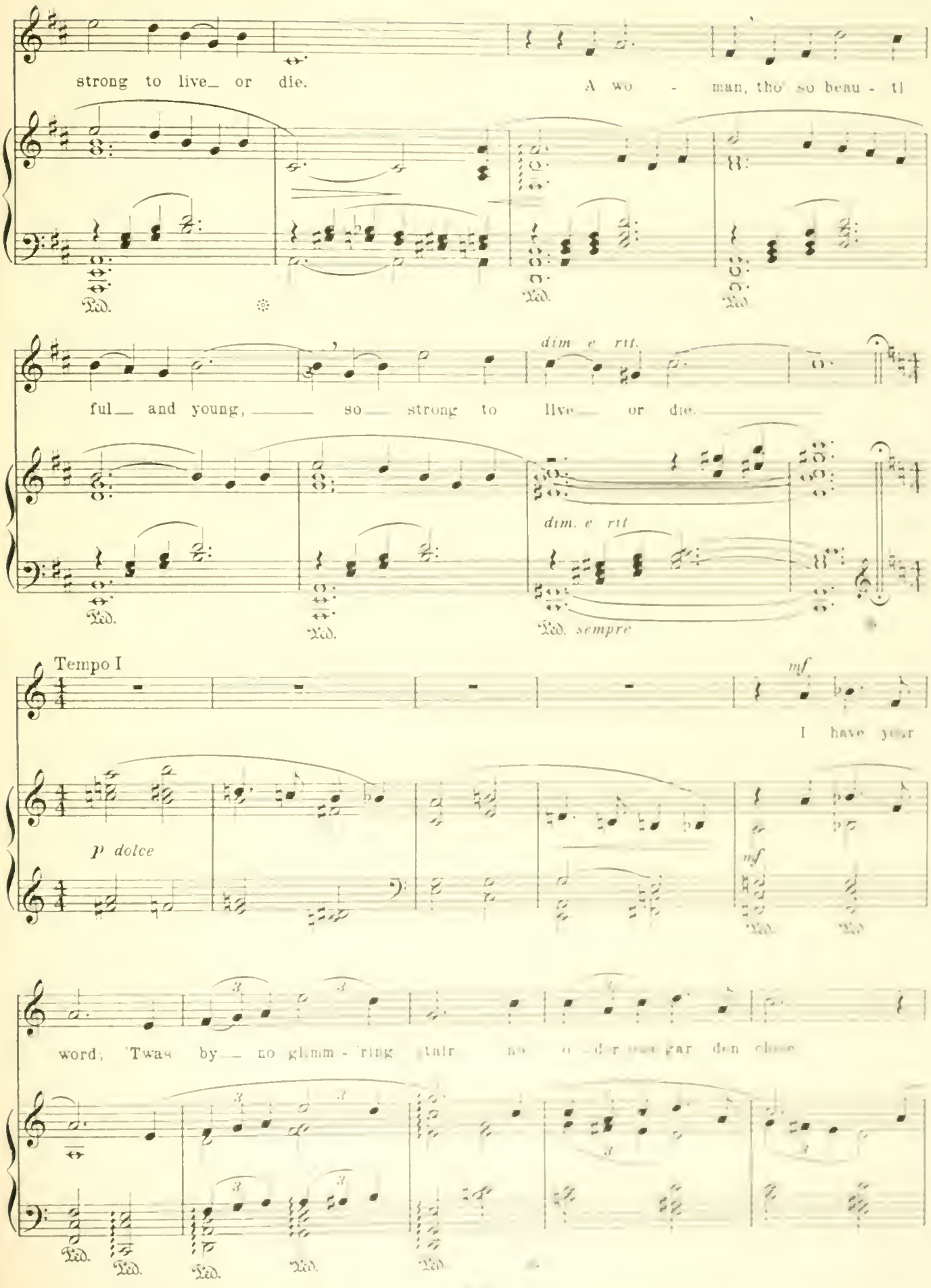


strong to live_ or die. A wo - man, tho' so beau - ti

ful_ and young, _____ so_ strong to live_ or die. _____

dim. e rit.

dim. e rit

sempre

Tempo I

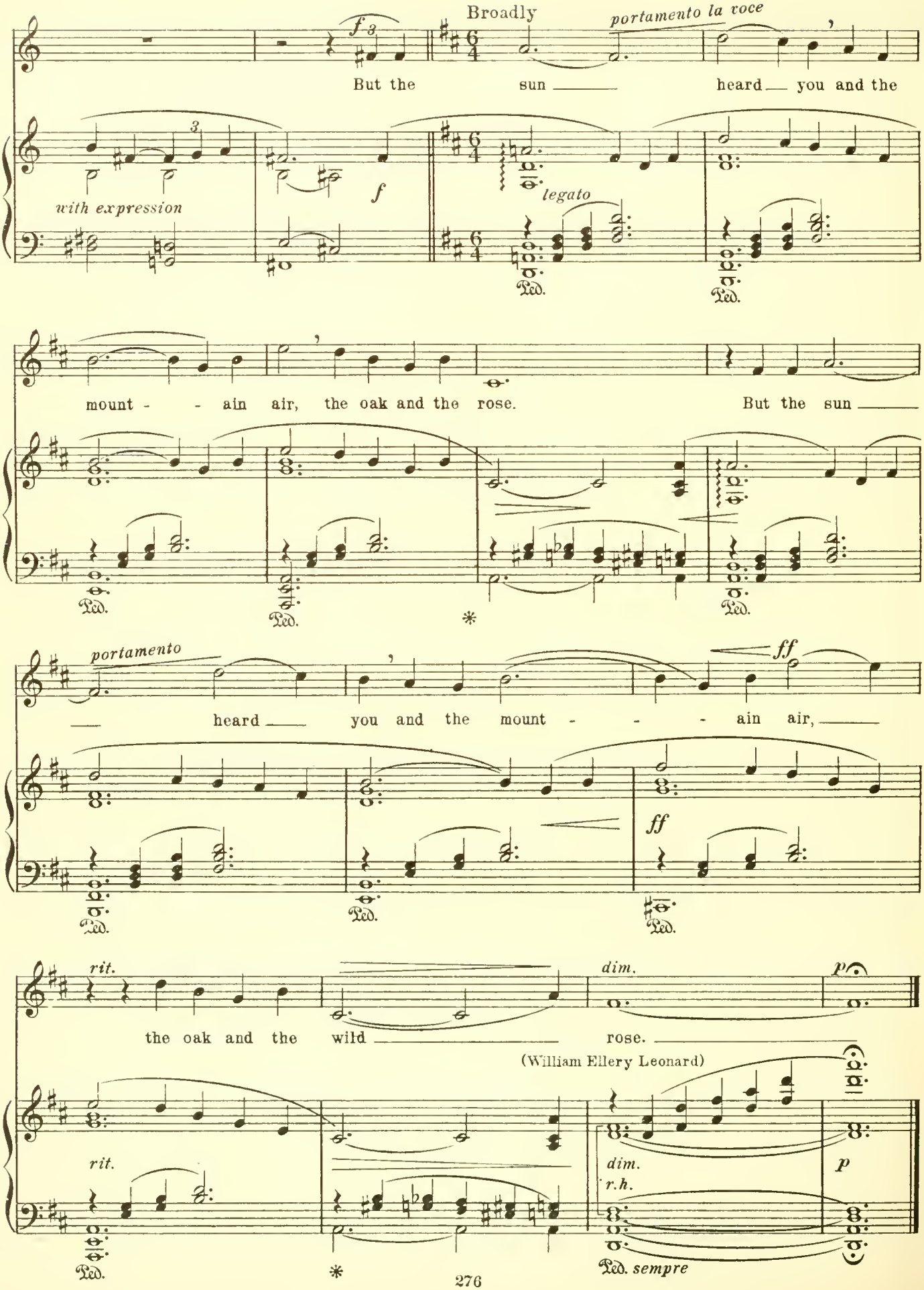
mf

I have your

p dolce

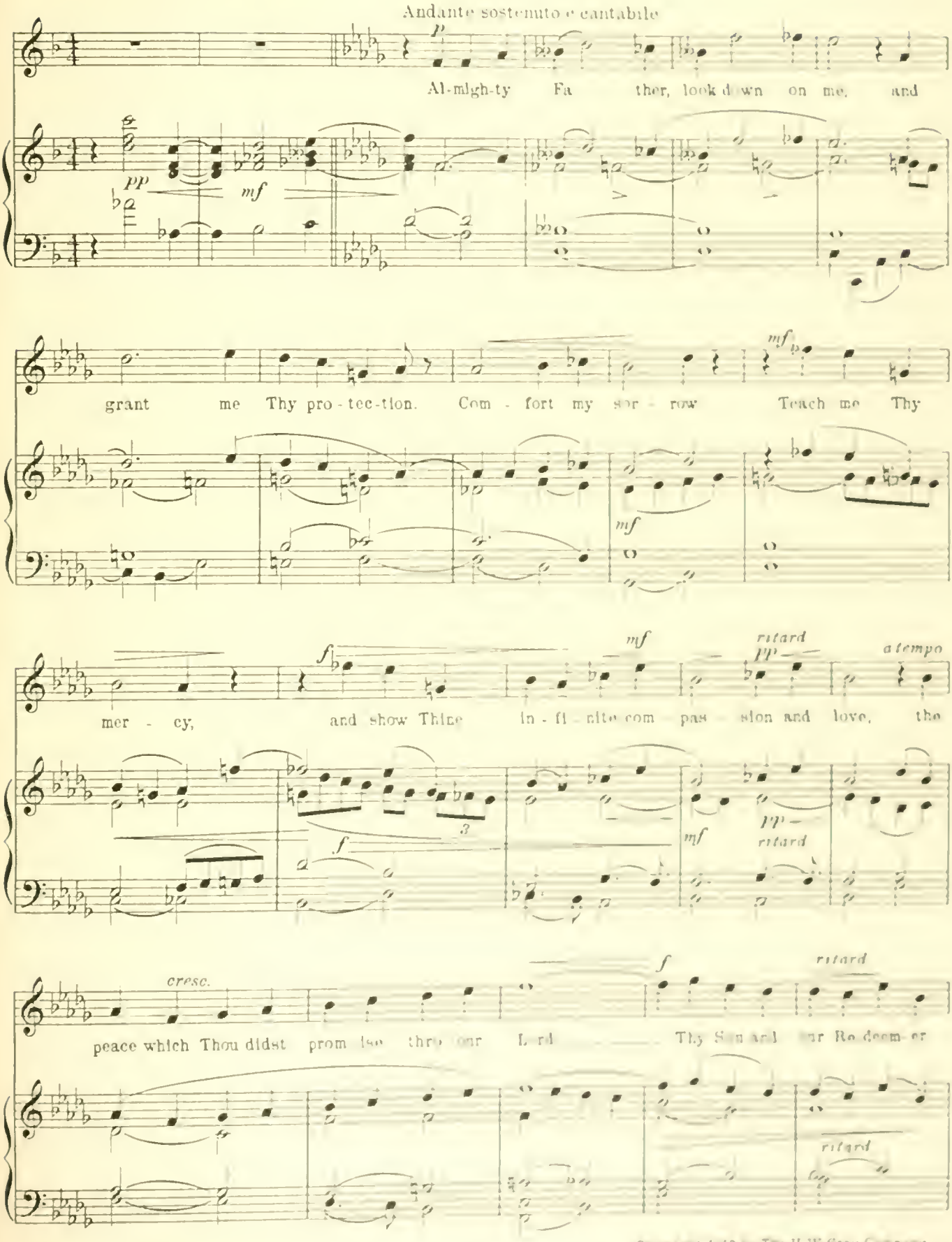
mf

word; 'Twas by_ no glimm - ring stair no o - der one gar den close


Broadly
portamento la voce
But the sun heard you and the
with expression
legato
mount - - ain air, the oak and the rose.
But the sun
portamento
heard you and the mount - - - ain air,
ff
rit.
dim.
p
the oak and the wild rose.
(William Ellery Leonard)
rit.
dim.
r.h.
p
Ped. sempre

Frederick S. Converse (b 1871)

Prayer from Act II of "The Sacrifice"



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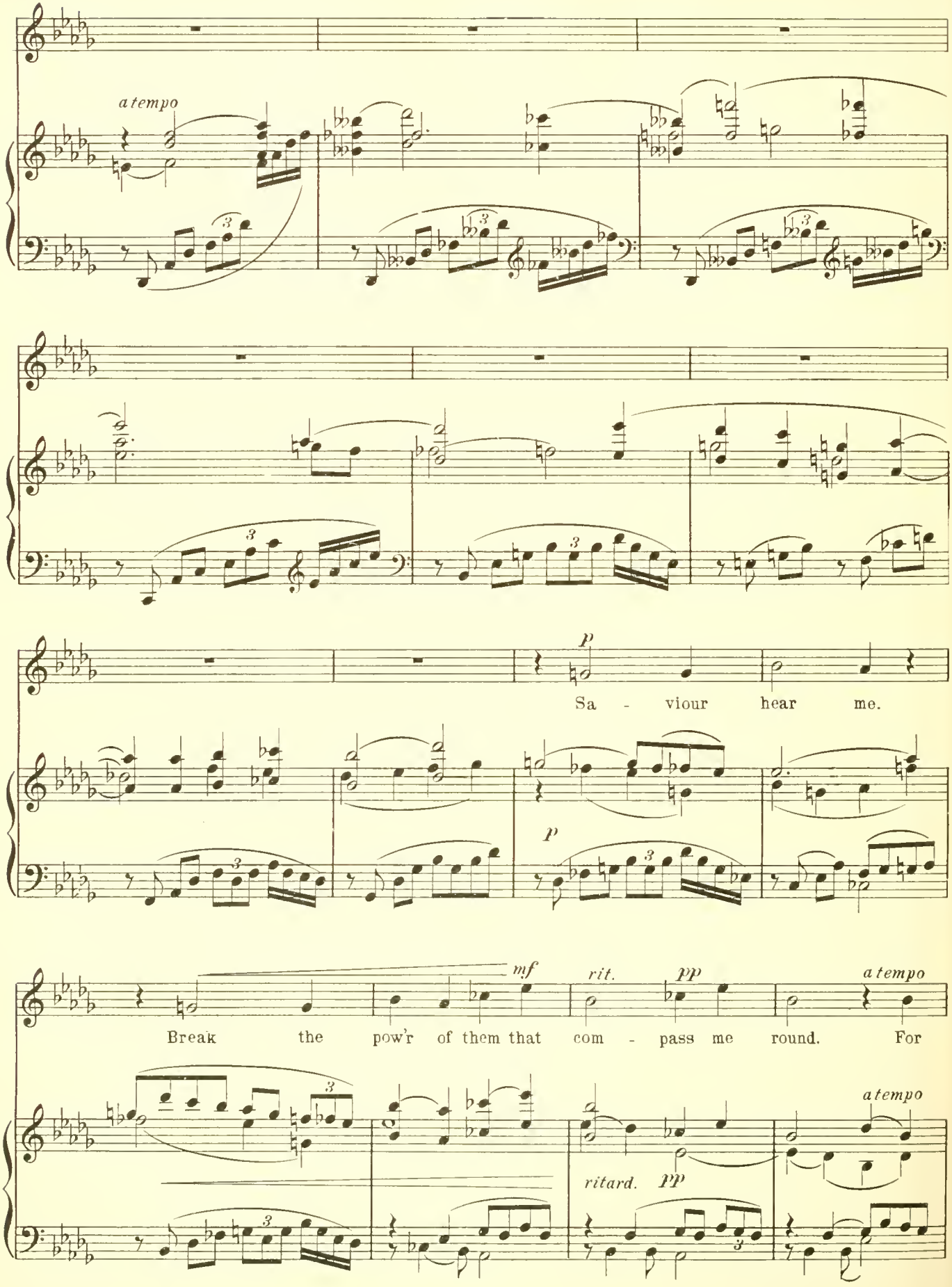
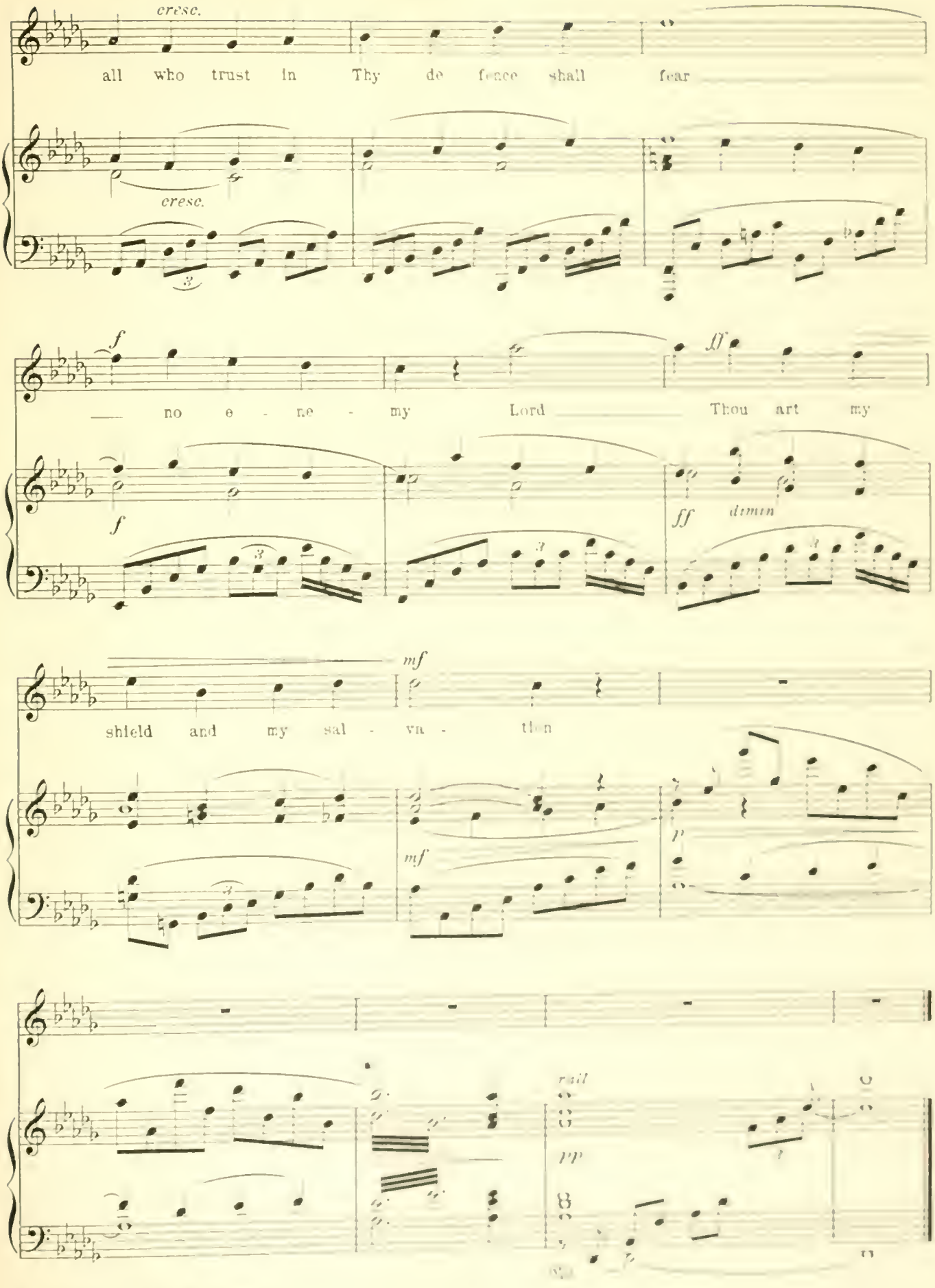
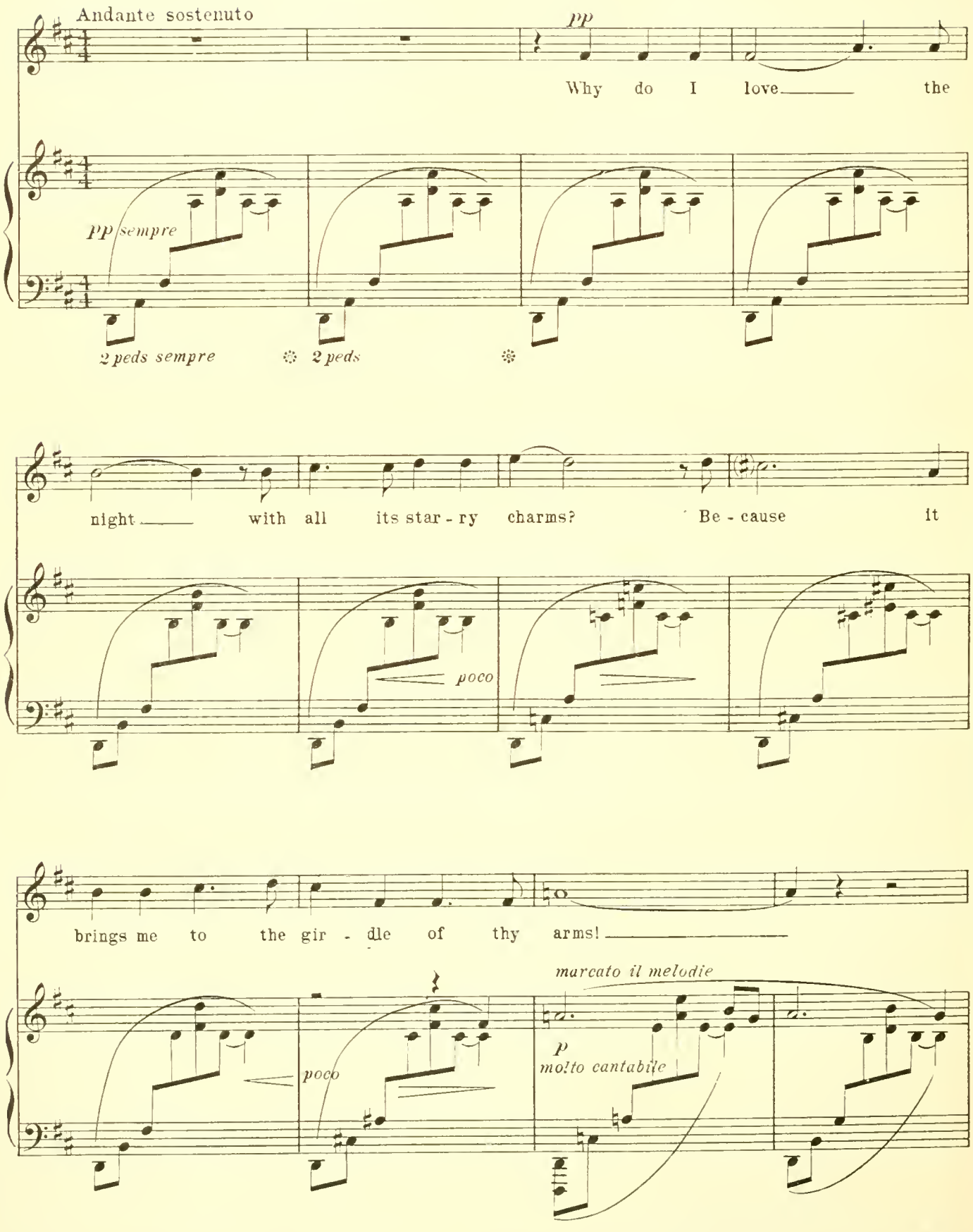

a tempo
p
Sa - viour hear me.
p
mf
rit.
pp
a tempo
Break the pow'r of them that com - pass me round. For
a tempo
ritard.
pp



* Final measures added by Editor

Arthur Nevin (b. 1871)

Lover's Song



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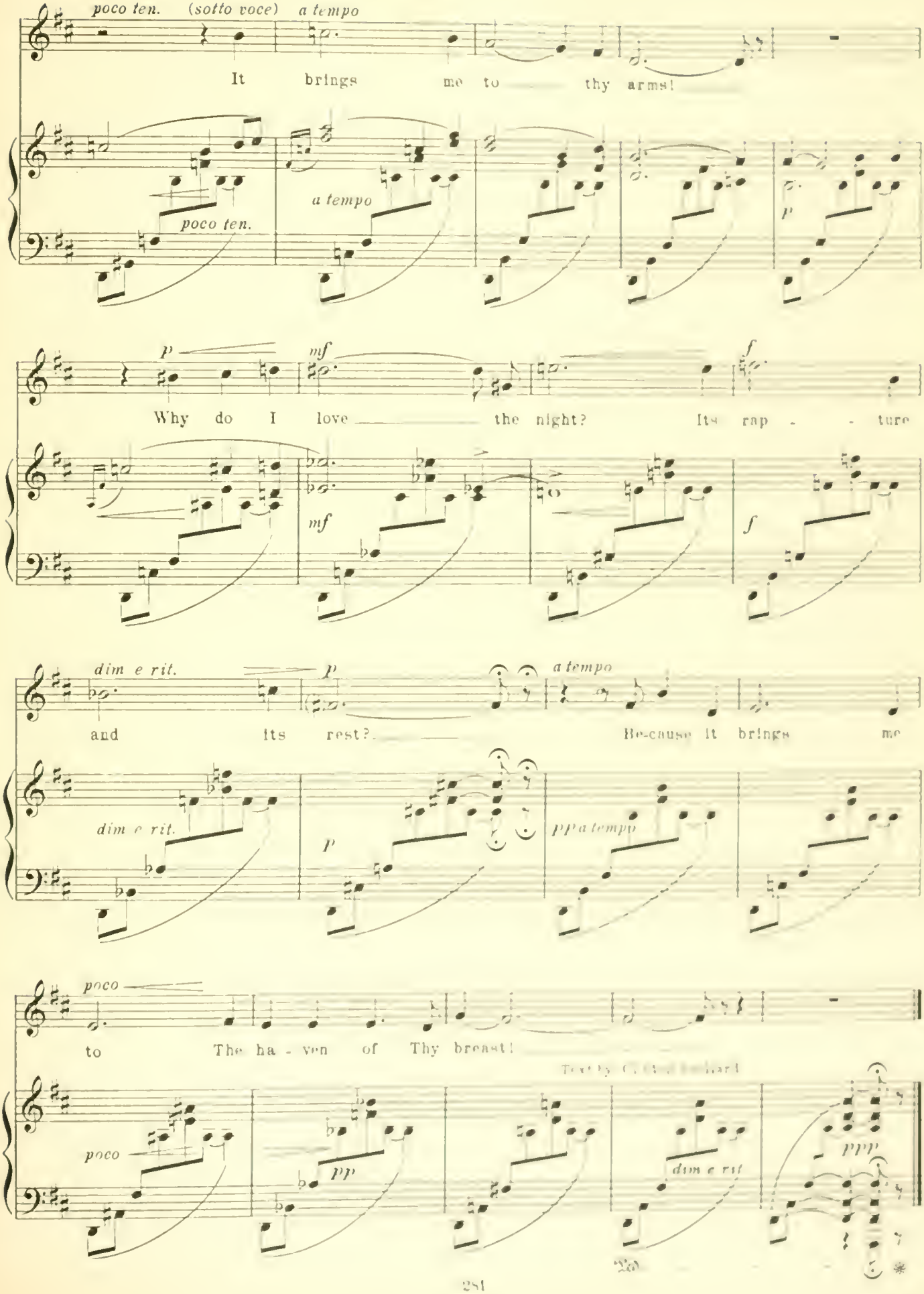
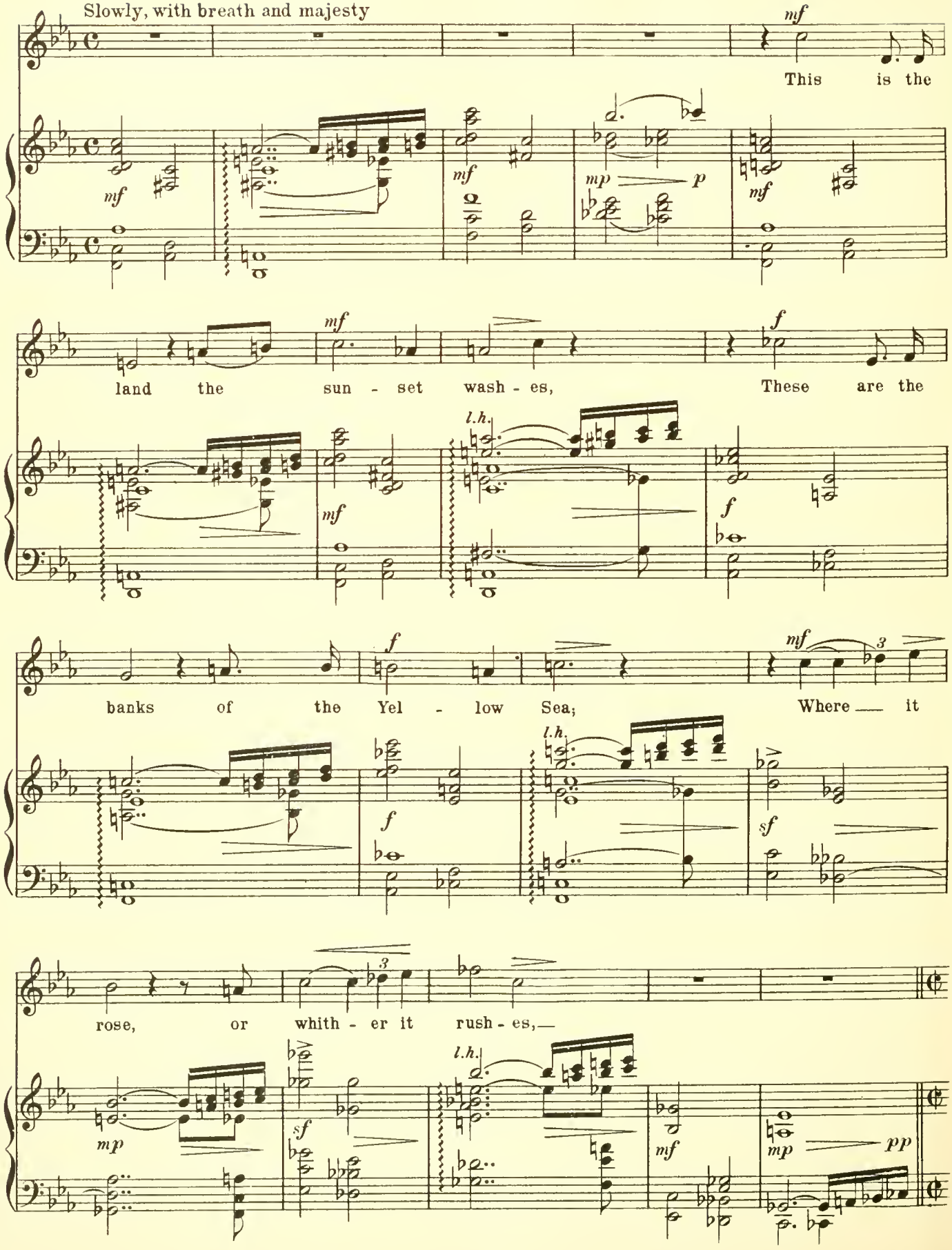
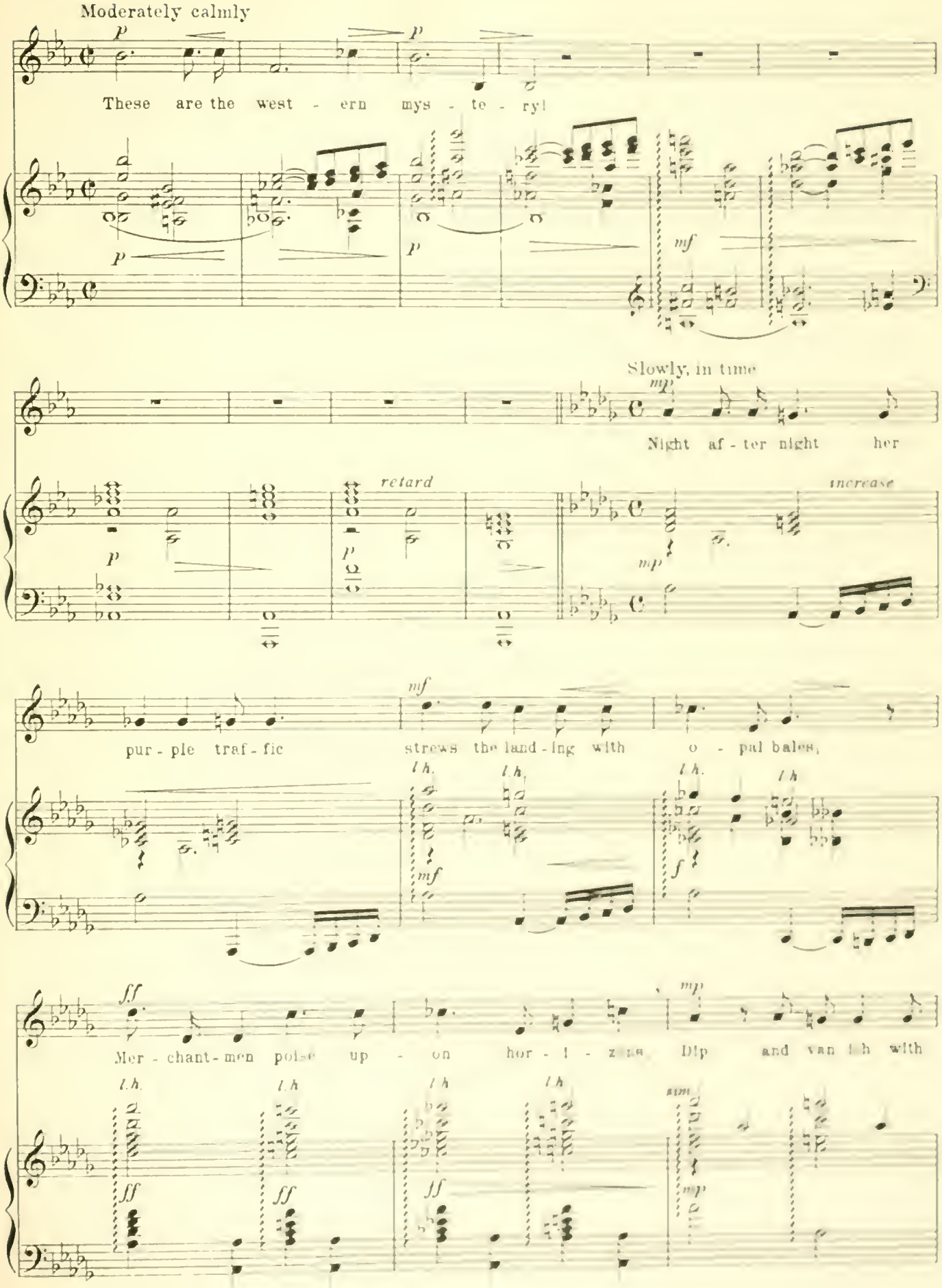

poco ten. (sotto voce) a tempo
It brings me to thy arms!
poco ten.
a tempo
p
p mf
Why do I love the night? Its rap - - ture
mf
f
dim e rit. p a tempo
and its rest? Be-cause it brings me
dim e rit.
p
pp a tempo
poco
to The ha - ven of Thy breast!
poco
pp
dim e rit
ppp

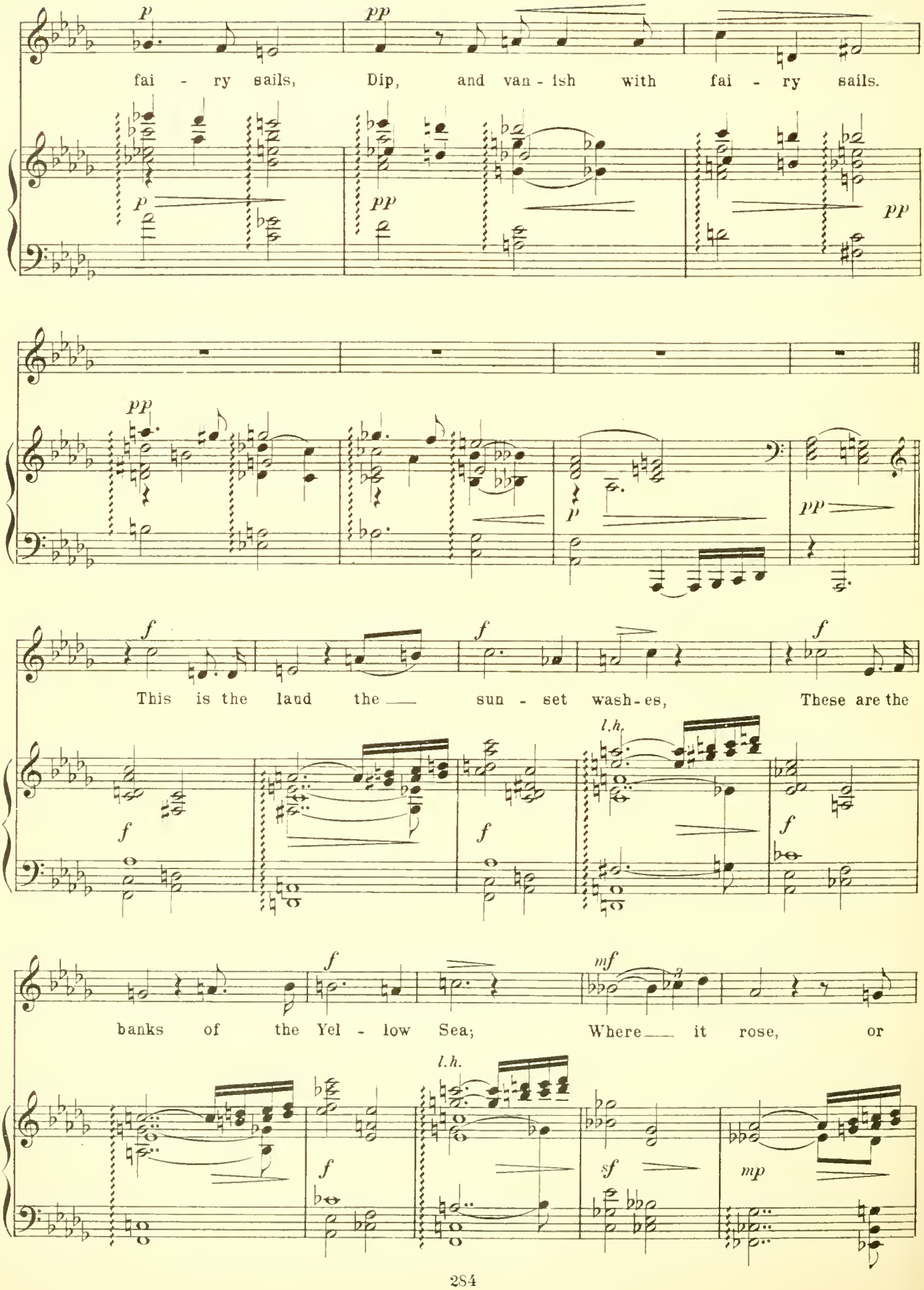
Arthur Farwell (b. 1872)

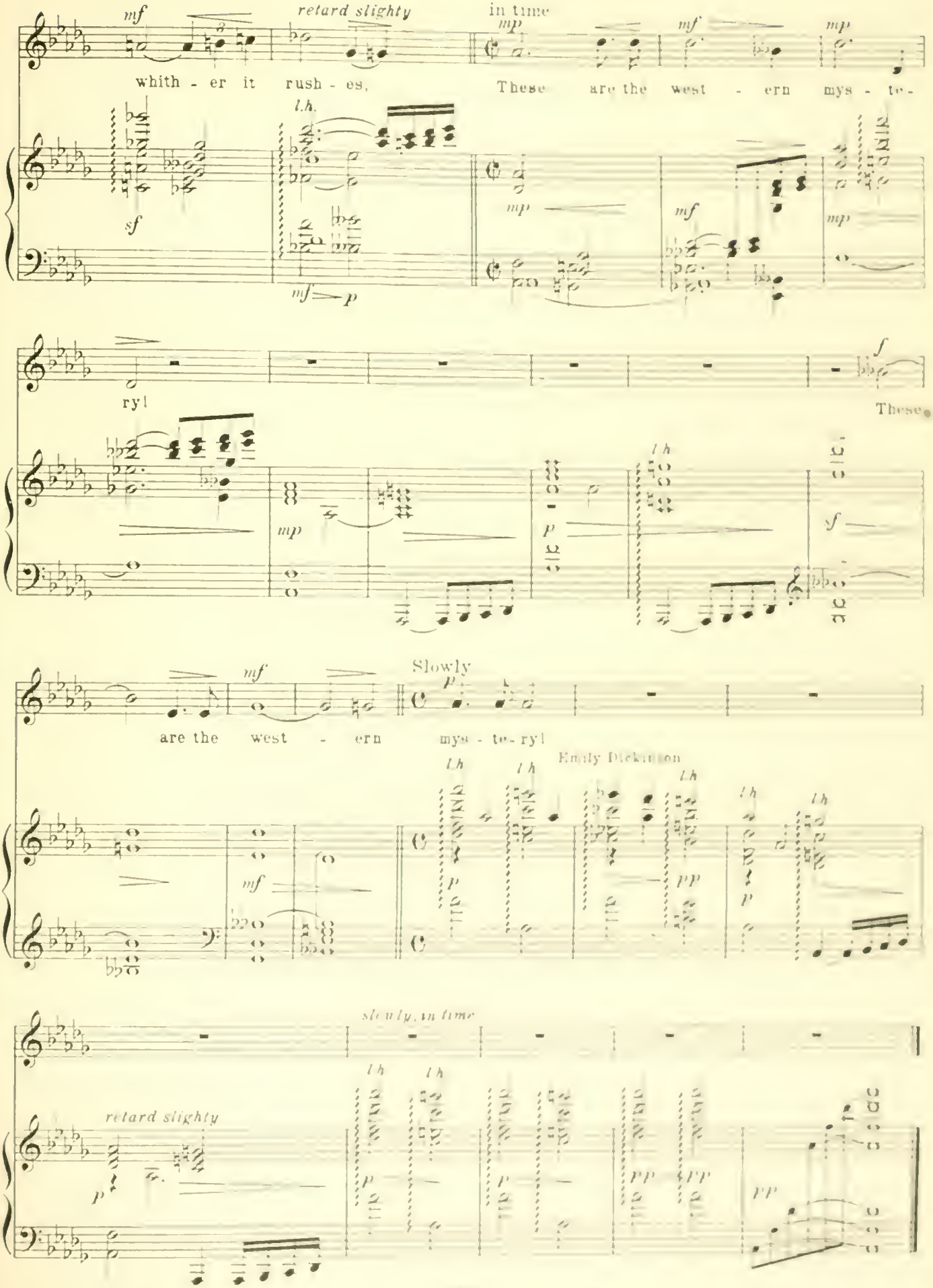
The Sea of Sunset Op. 26



Copyright, 1915, by Arthur Farwell

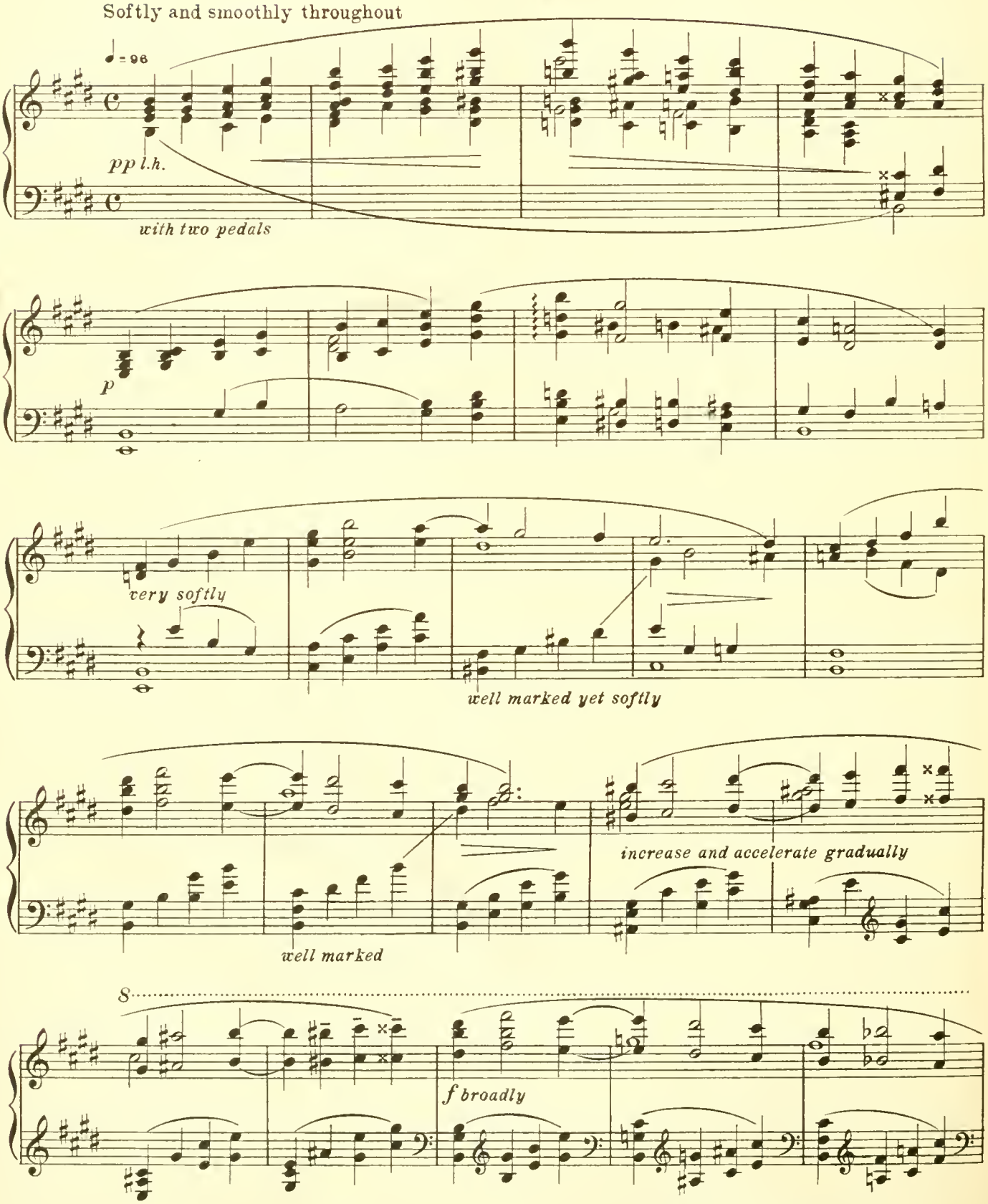

Moderately calmly
These are the west - ern mys - te - ry!
Slowly, in time
Night af - ter night her
retard
increase
pur - ple traf - fic strews the land - ing with o - pal bales;
l.h.
Mer - chant - men poise up - on hor - i - zons. Dip and van ish with
sim.


p
pp
fai - ry sails,
Dip,
and van - ish
with
fai - ry sails.
pp
pp
p
pp
f
f
f
This is the land the
sun - set wash - es,
These are the
l.h.
f
f
f
f
mf
banks of the Yel - low Sea;
Where
it rose,
or
l.h.
f
sf
mp


mf
retard slighty
in time
mp
mf
mp
whith - er it rush - es,
These are the west - ern mys - te-
l.h.
sf
mf
p
mp
mf
mp
ry!
f
These
mp
p
sf
Slowly
mf
p
are the west - ern mys - te- ry!
Emily Dickinson
l.h
mf
PP
slowly, in time
retard slighty
p
PP

Edward Burlingame Hill (b. 1872)

Moonlight Op. 8, No. 1



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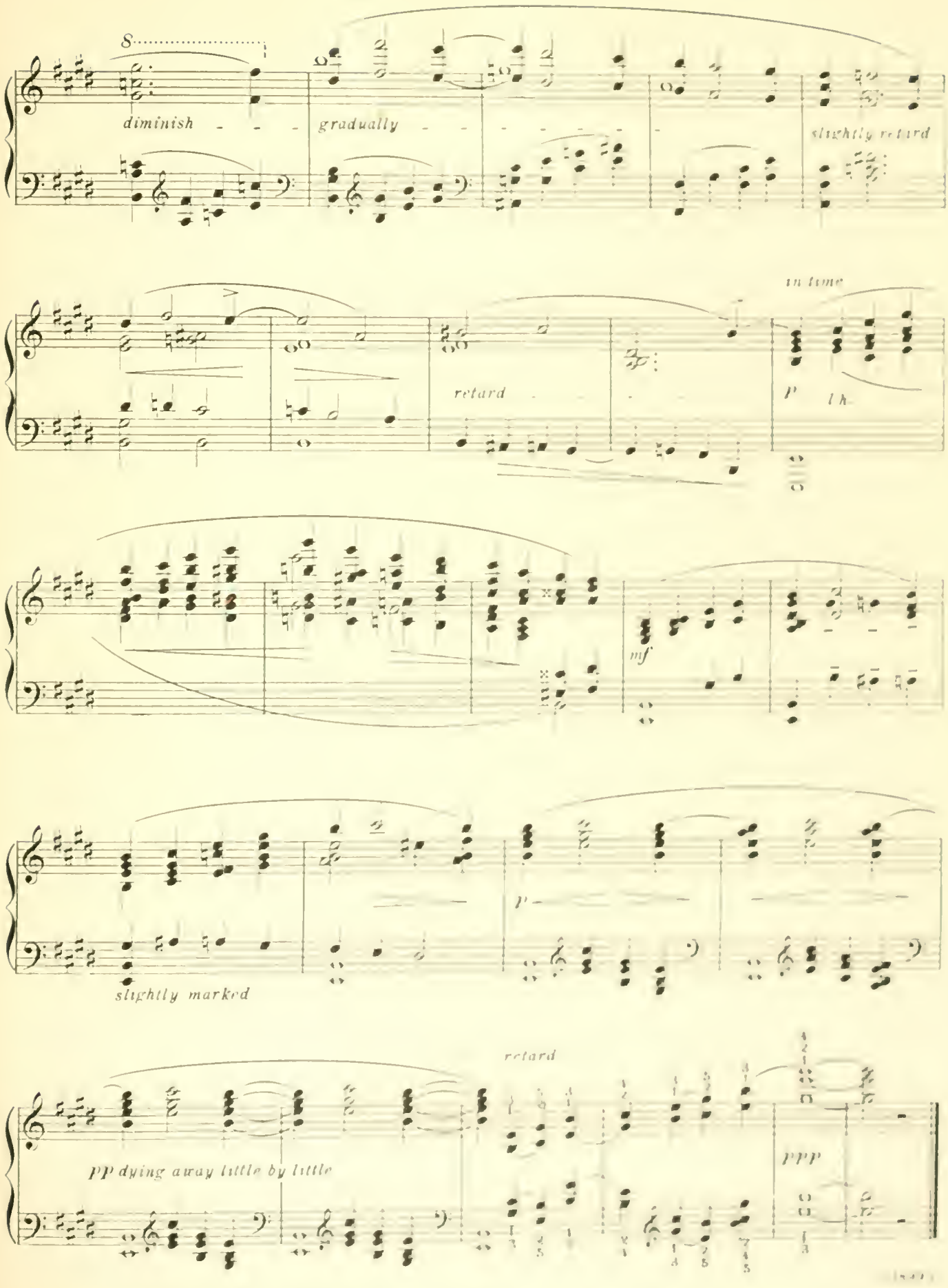
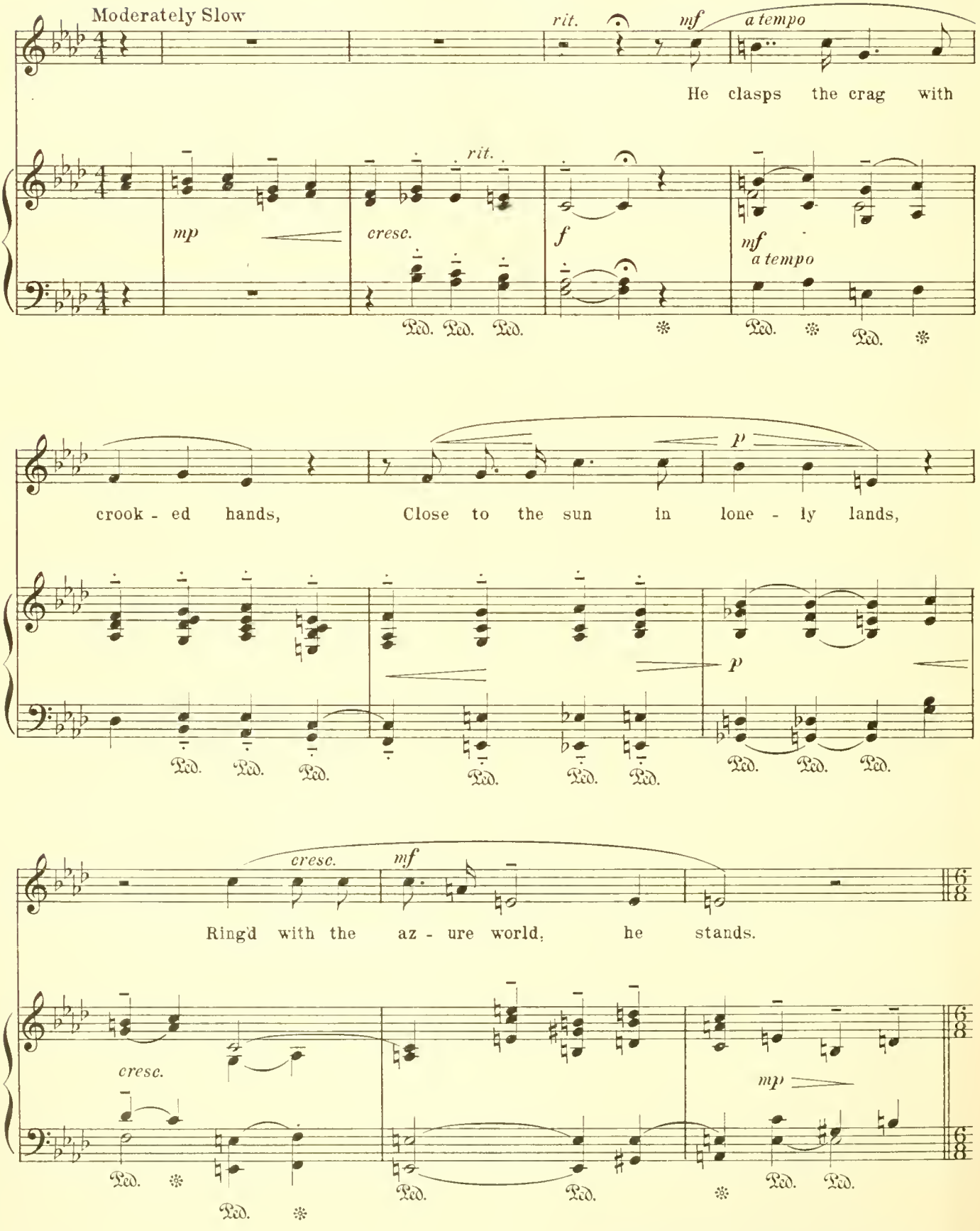

8
diminish
gradually
slightly retard
retard
in time
p
l.h.
mf
p
slightly marked
retard
pp dying away little by little
ppp

Edward F. Schneider (b.1872)

The Eagle, Op.14, No3.

(A Fragment)



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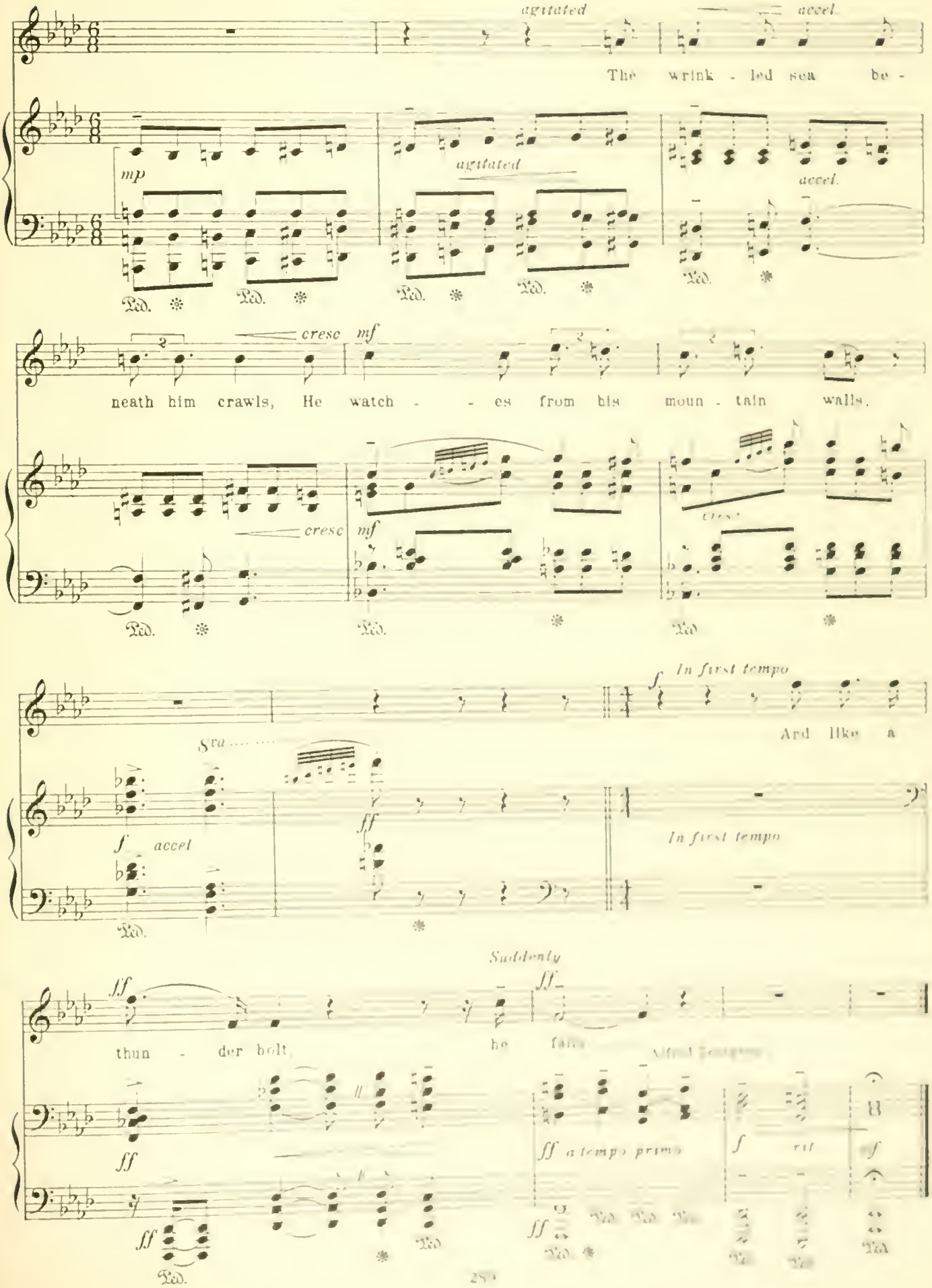
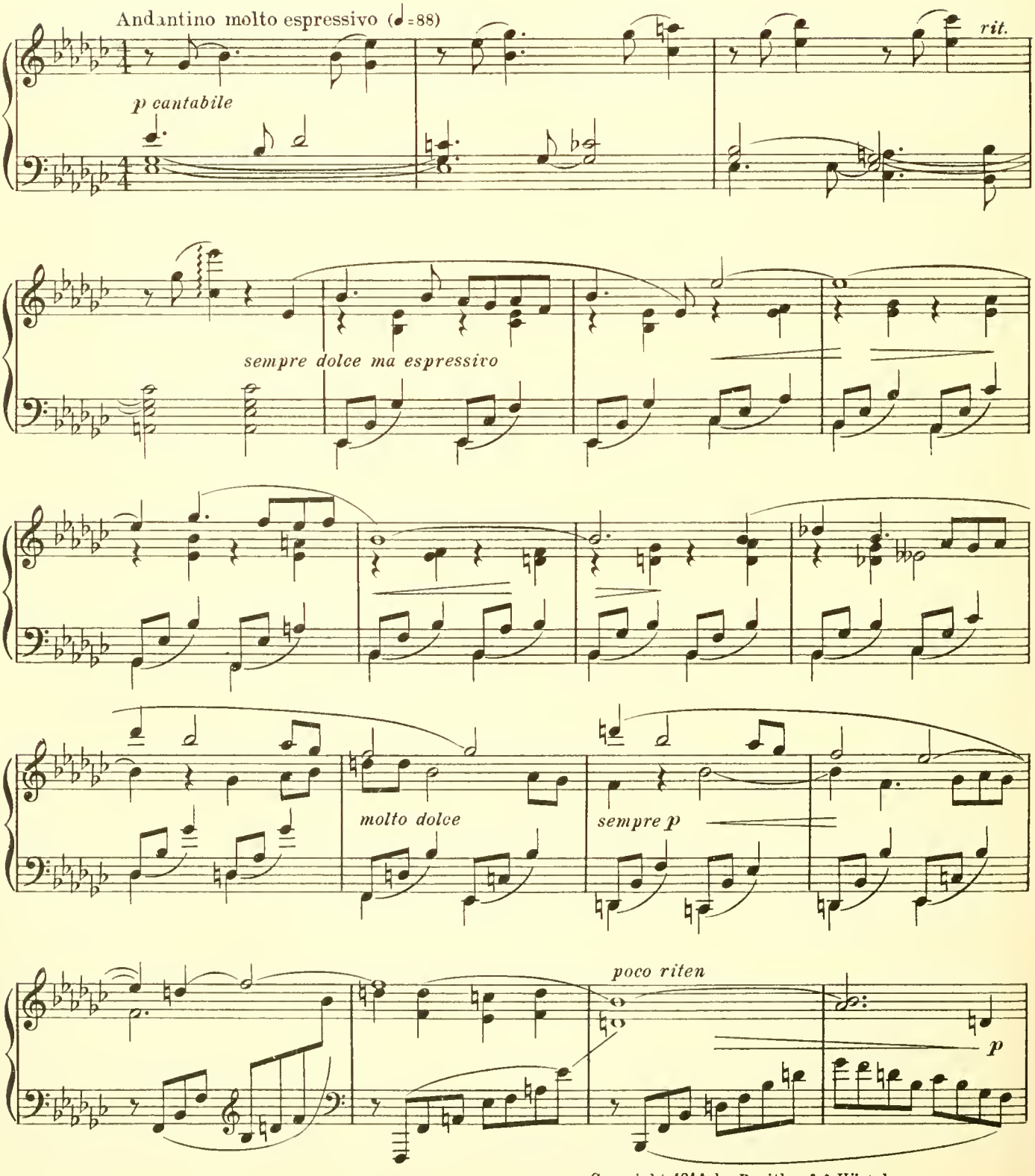

agitated
accel.
The wrink - led sea be -
mp
agitated
accel.
Ped.
cresc
mf
neath him crawls, He watch - - es from his moun - tain walls.
cresc
mf
In first tempo
f
And like a
Sva
f
accel
ff
In first tempo
Suddenly
thun - der bolt
he falls
ff
ff a tempo primo
f
rit
ff

Daniel Gregory Mason (b. 1873)

The Whippoorwill

O bird who in the twilight shadows
Thy not of mystery sings,
Who art thou in thy tender mocking,
Thy half revealing of infinite beauty,
Life's secred joy outpouring,
Deaf to our futile pain?

M.L.M.



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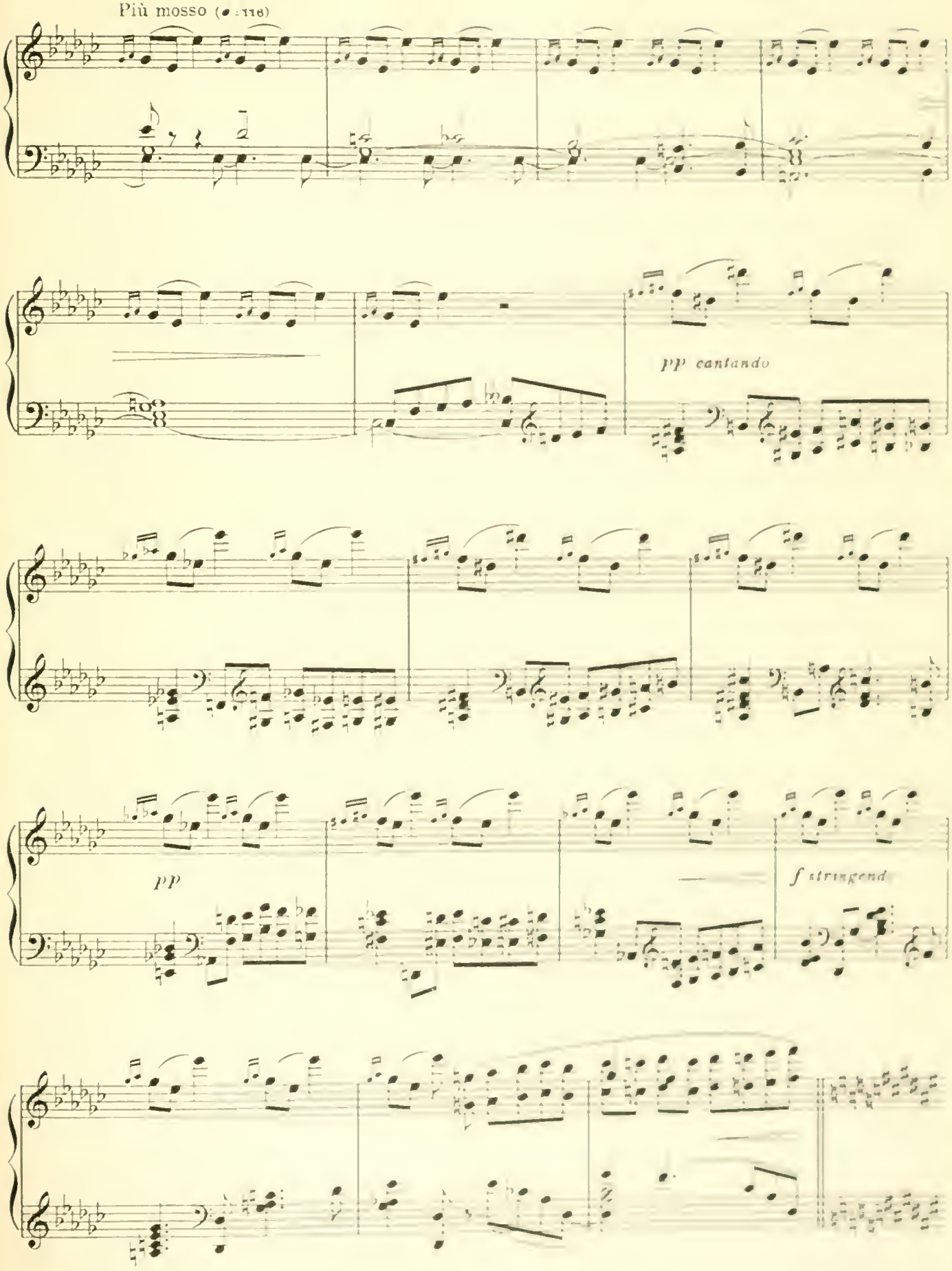
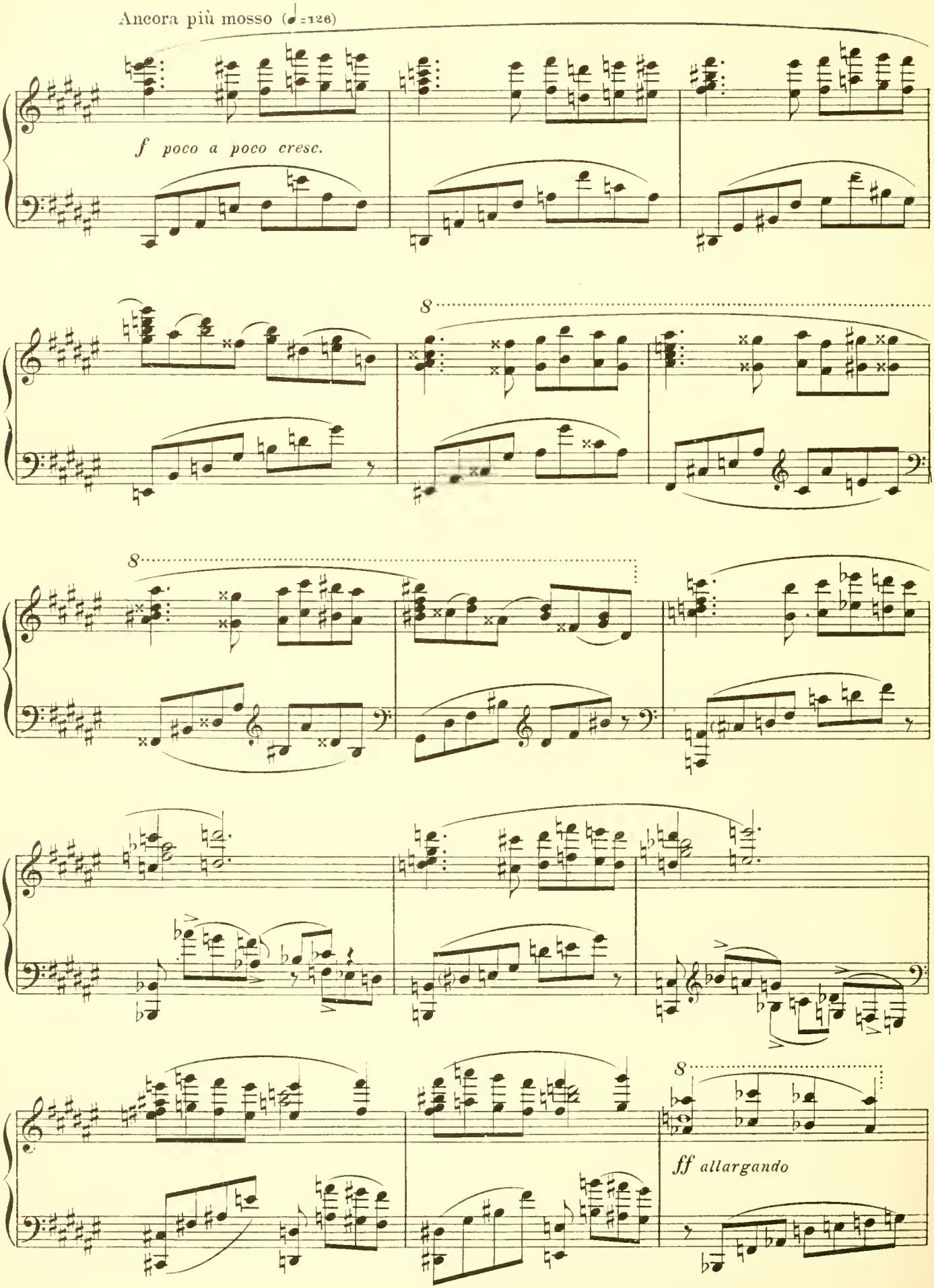
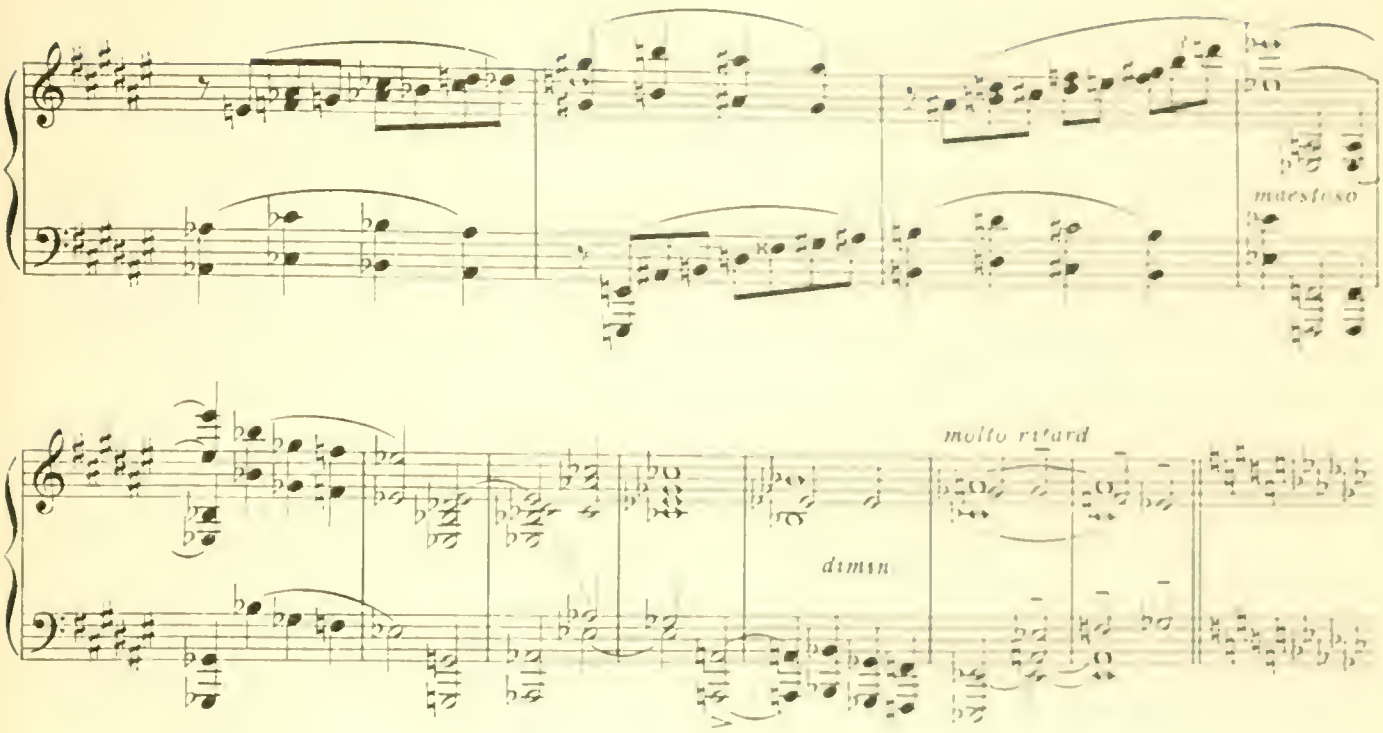
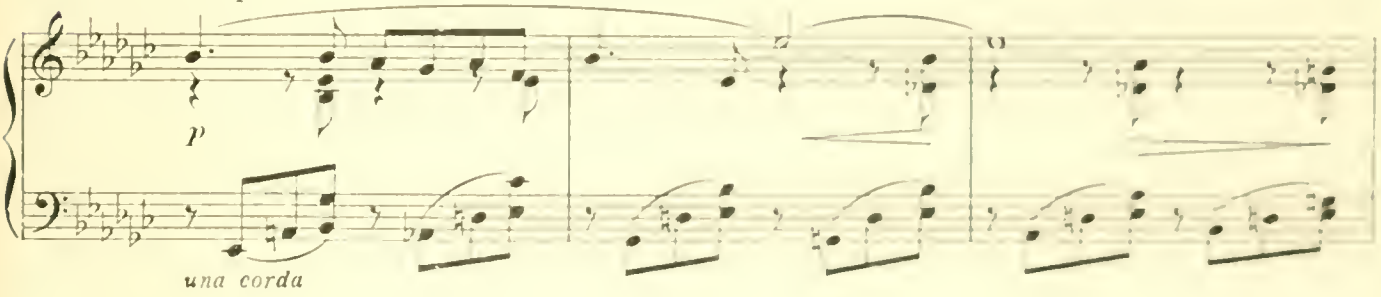
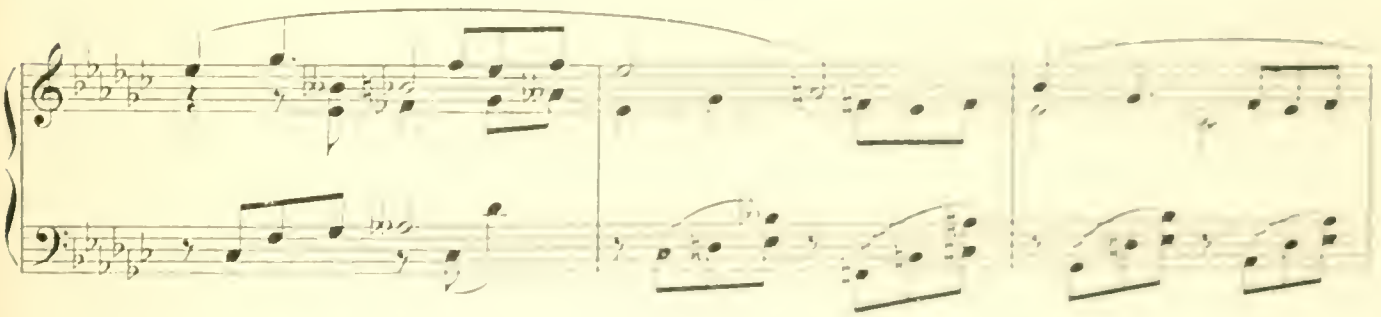

Più mosso (♩ = 116)
pp cantando
pp
f stringend

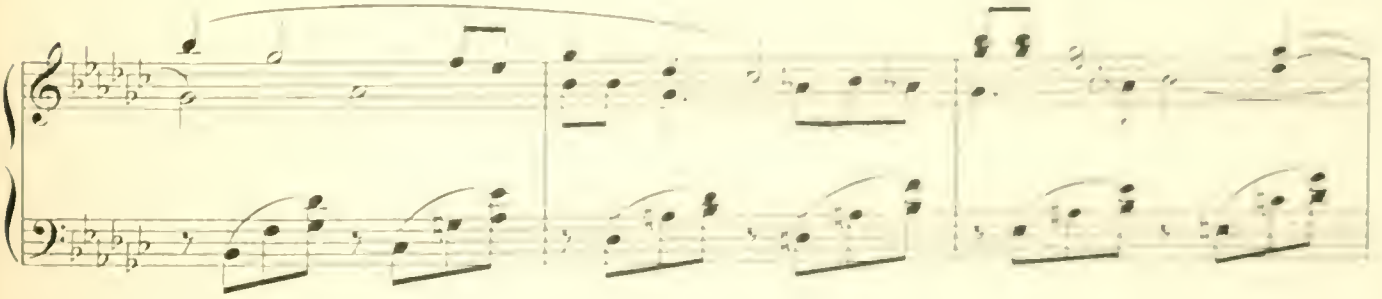

Ancora più mosso (♩=126)
f poco a poco cresc.
8
8
8
ff allargando

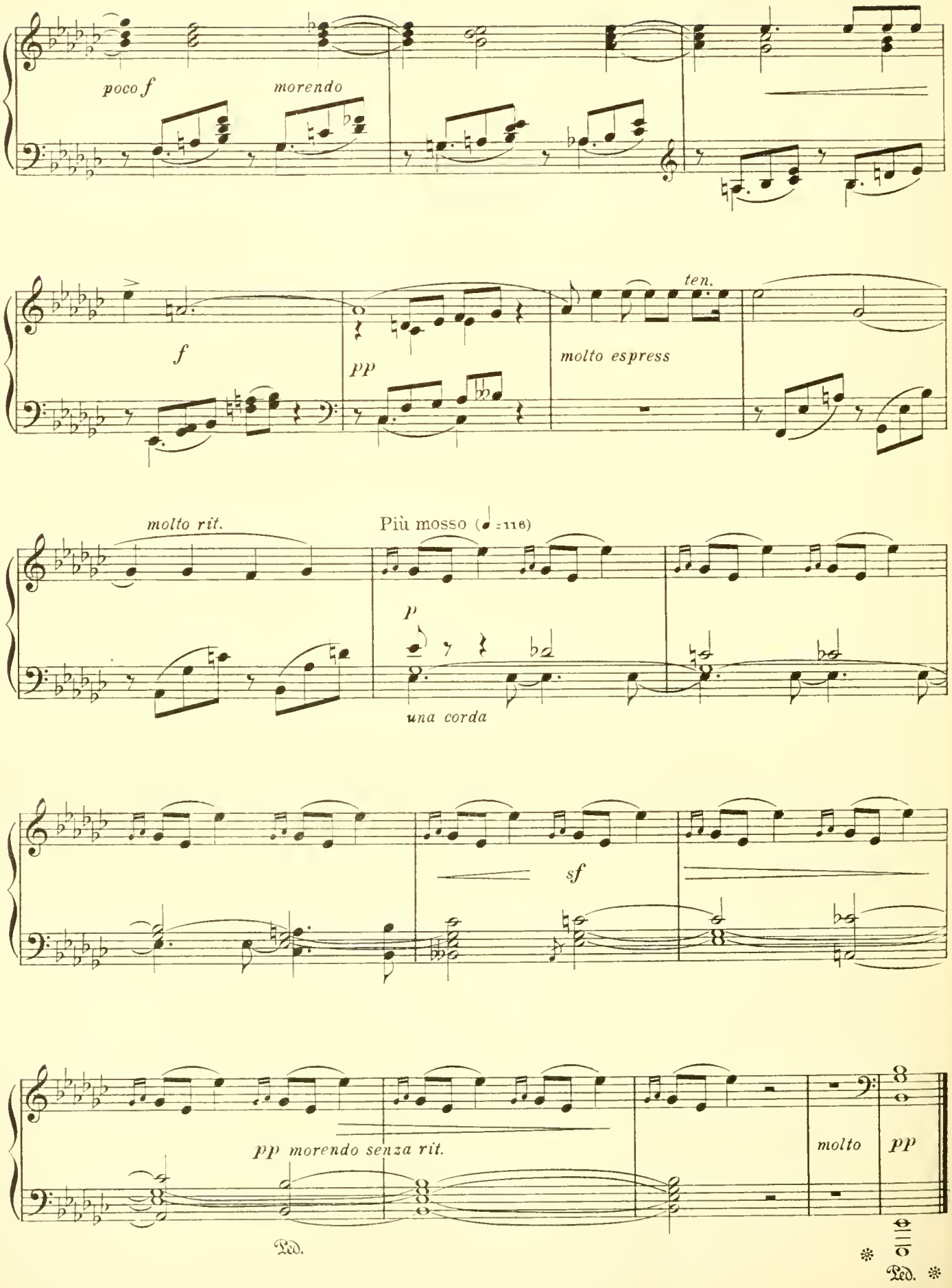


Tempo I.



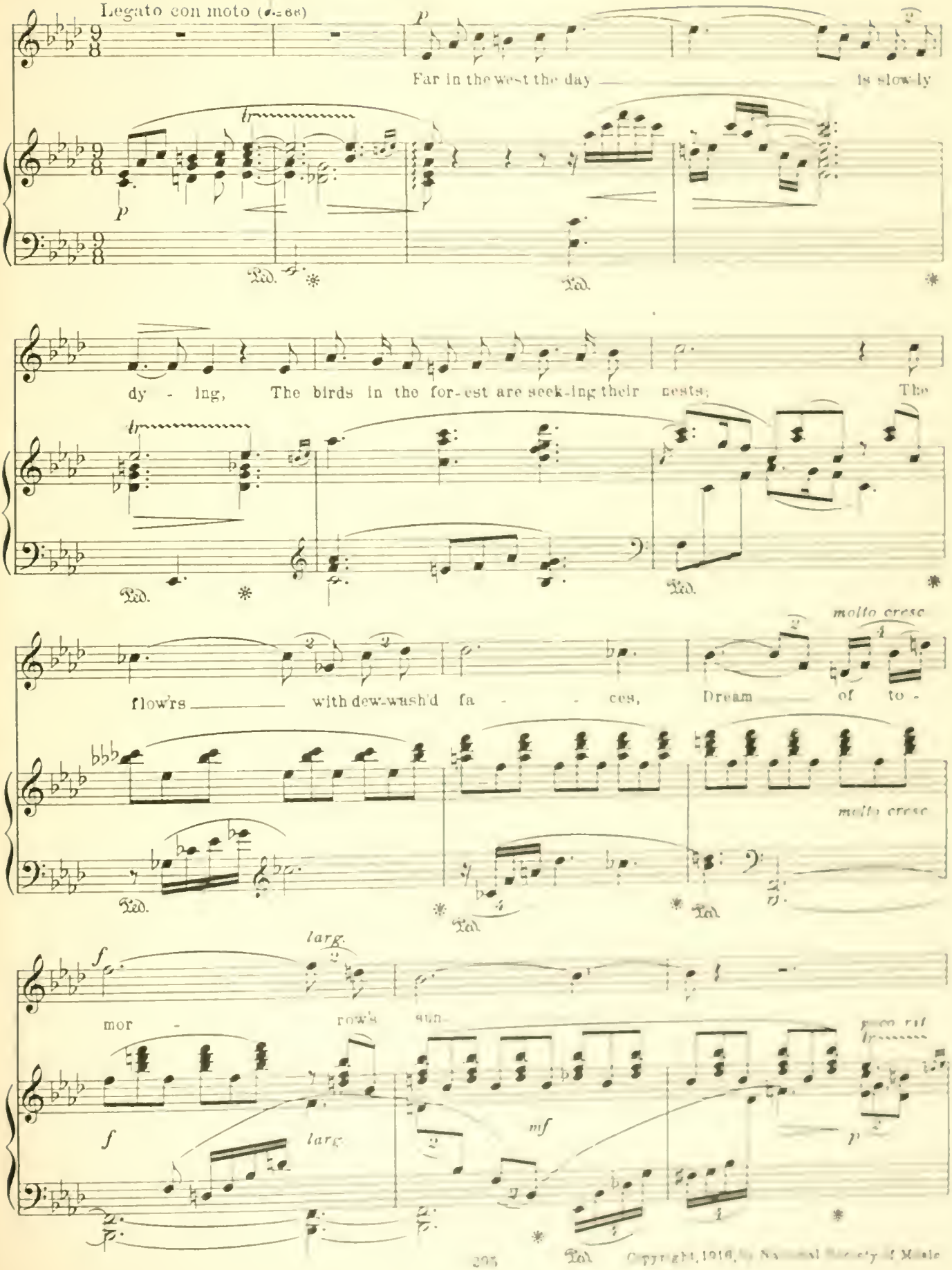





poco f
morendo
f
pp
molto espress
ten.
molto rit.
Più mosso (♩=116)
p
una corda
sf
pp morendo senza rit.
molto
pp
Ped.
Ped.

Edward Manning (b.1874)

Nightfall, Op 9. No 3.



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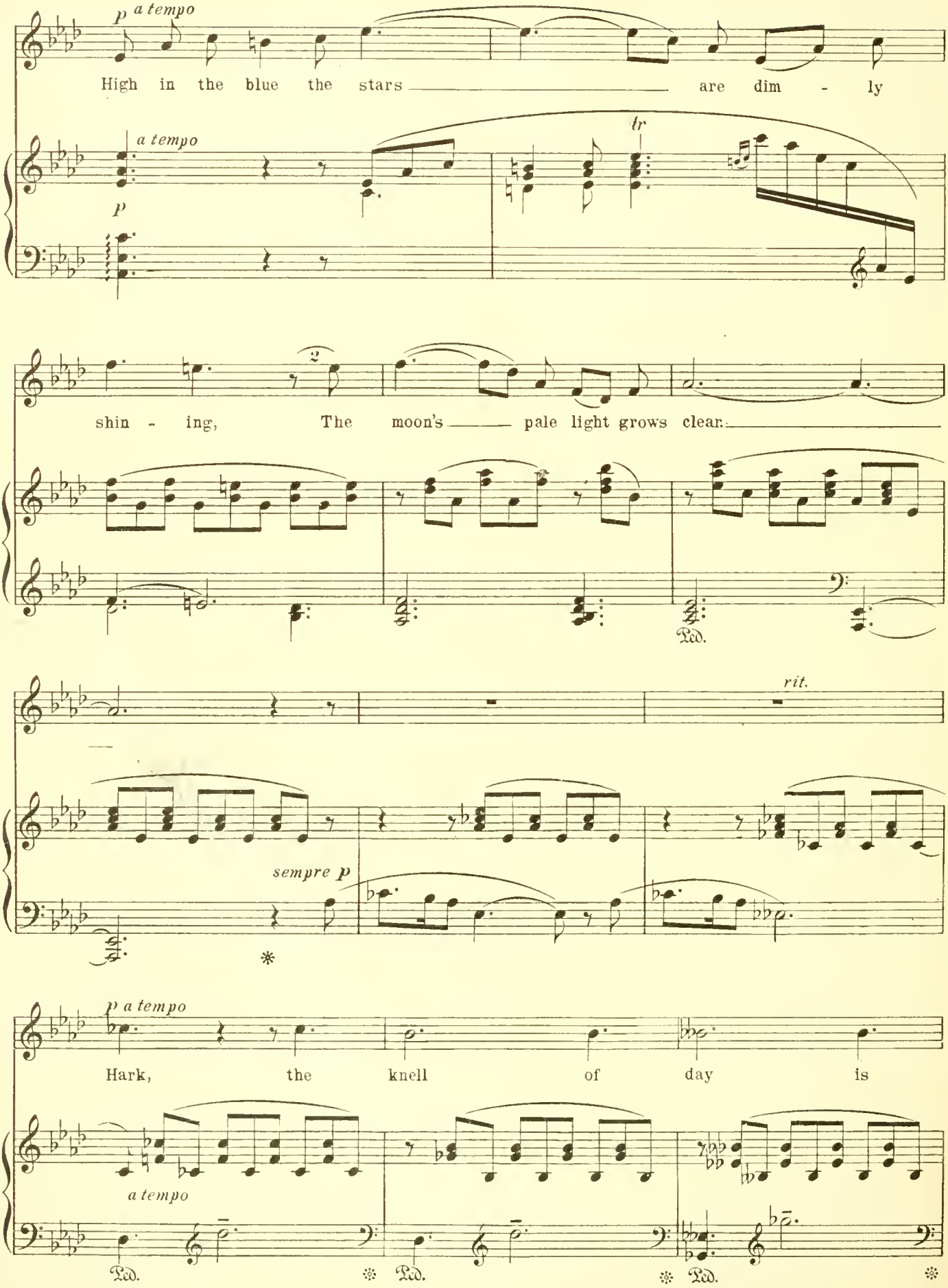
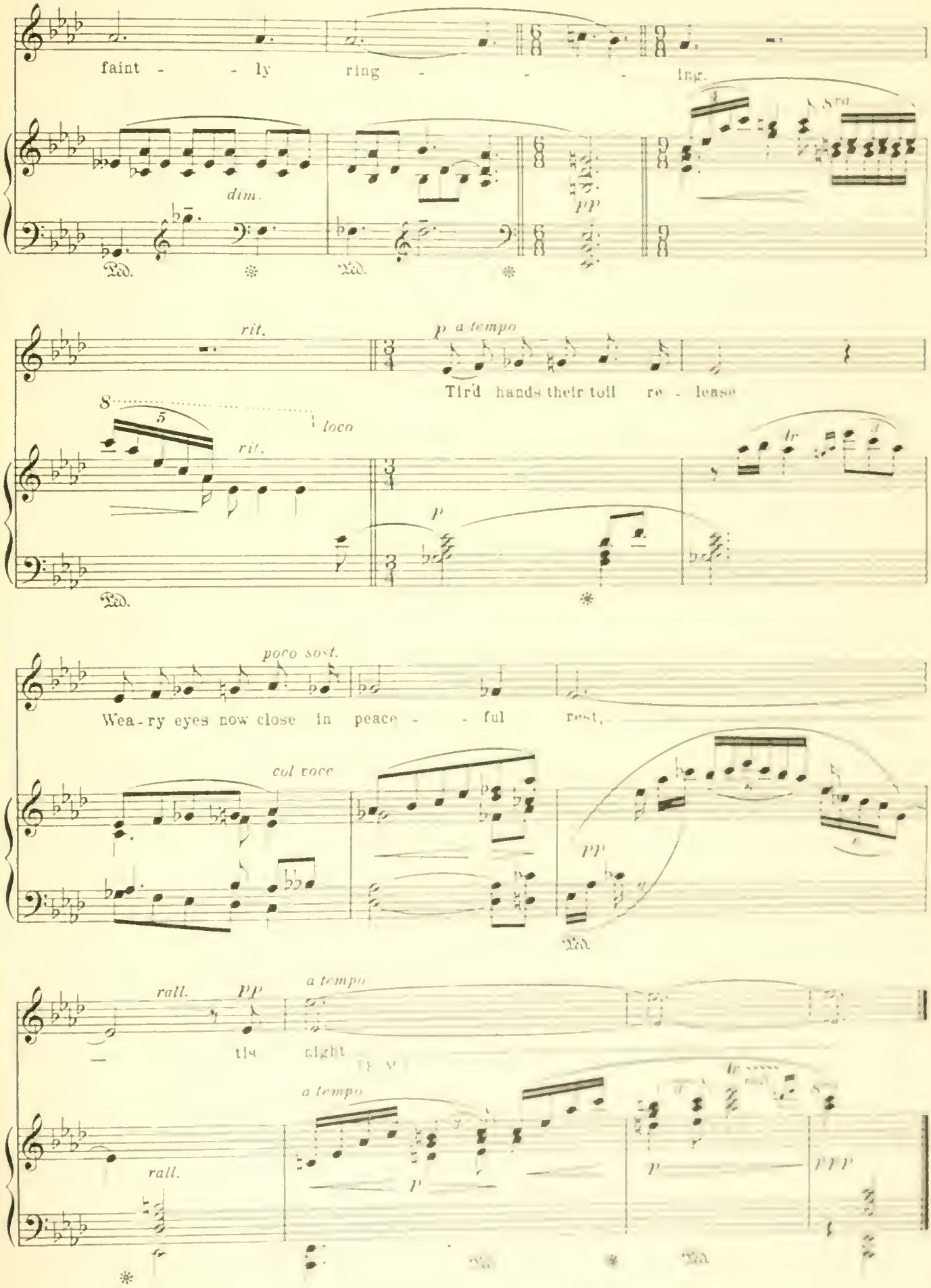
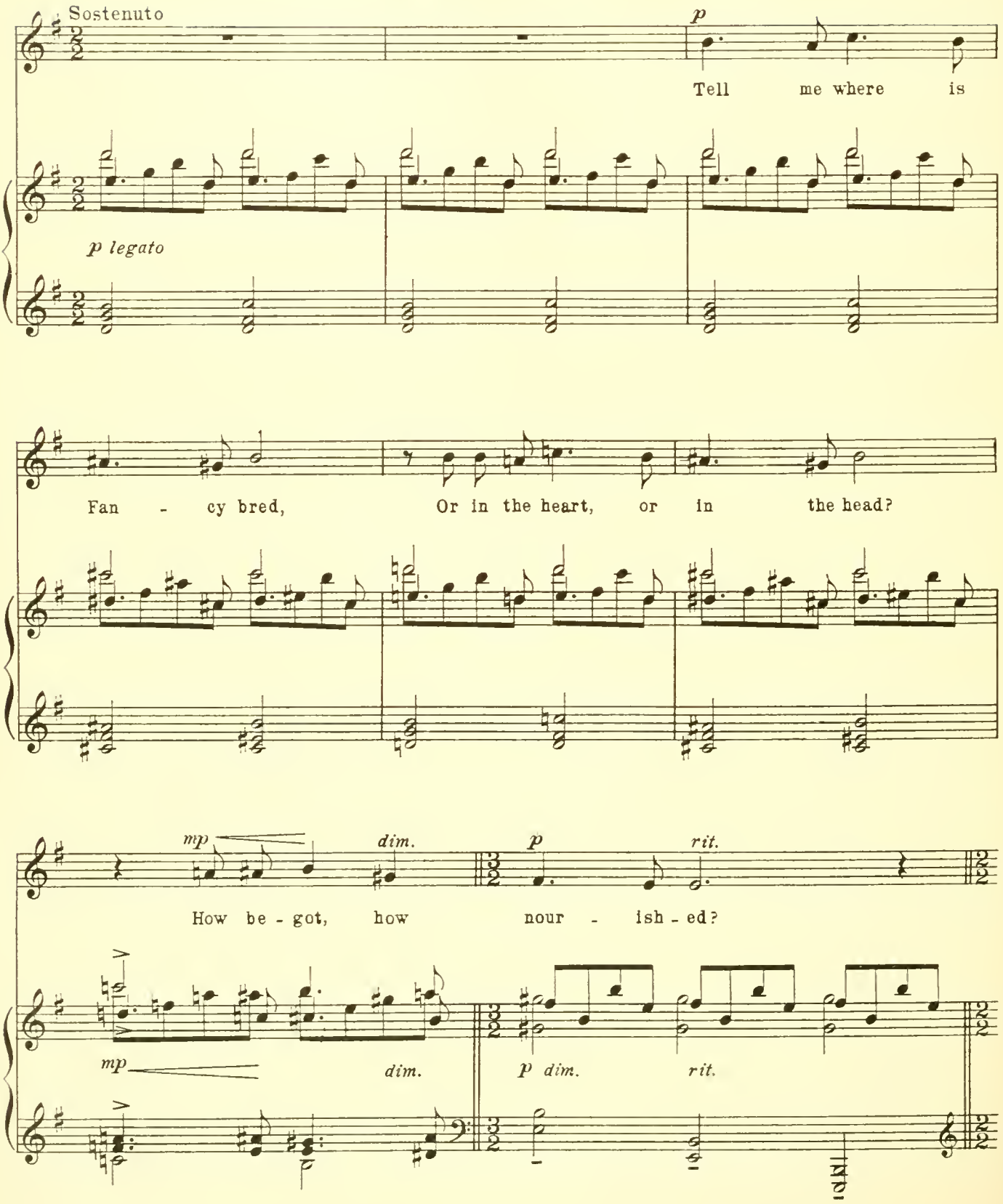

p a tempo
High in the blue the stars are dim - ly
a tempo
p
tr
shin - ing, The moon's pale light grows clear.
Ped.
rit.
sempre p
p a tempo
Hark, the knell of day is
a tempo
Ped.
Ped.
Ped.


faint - - ly ring - - - - ing.
dim.
pp
rit.
p a tempo
Tird hands their toil re - lease
loco
rit.
p
poco sost.
Wea - ry eyes now close in peace - - ful rest.
col voce
pp
rall.
pp
a tempo
tis night.
a tempo
rall.
p
p
ppp

Frederic Ayres (b.1876)

"Tell me Where is Fancy bred" Op.6, No1.

To my Sister
Mrs. Oscar King Davis



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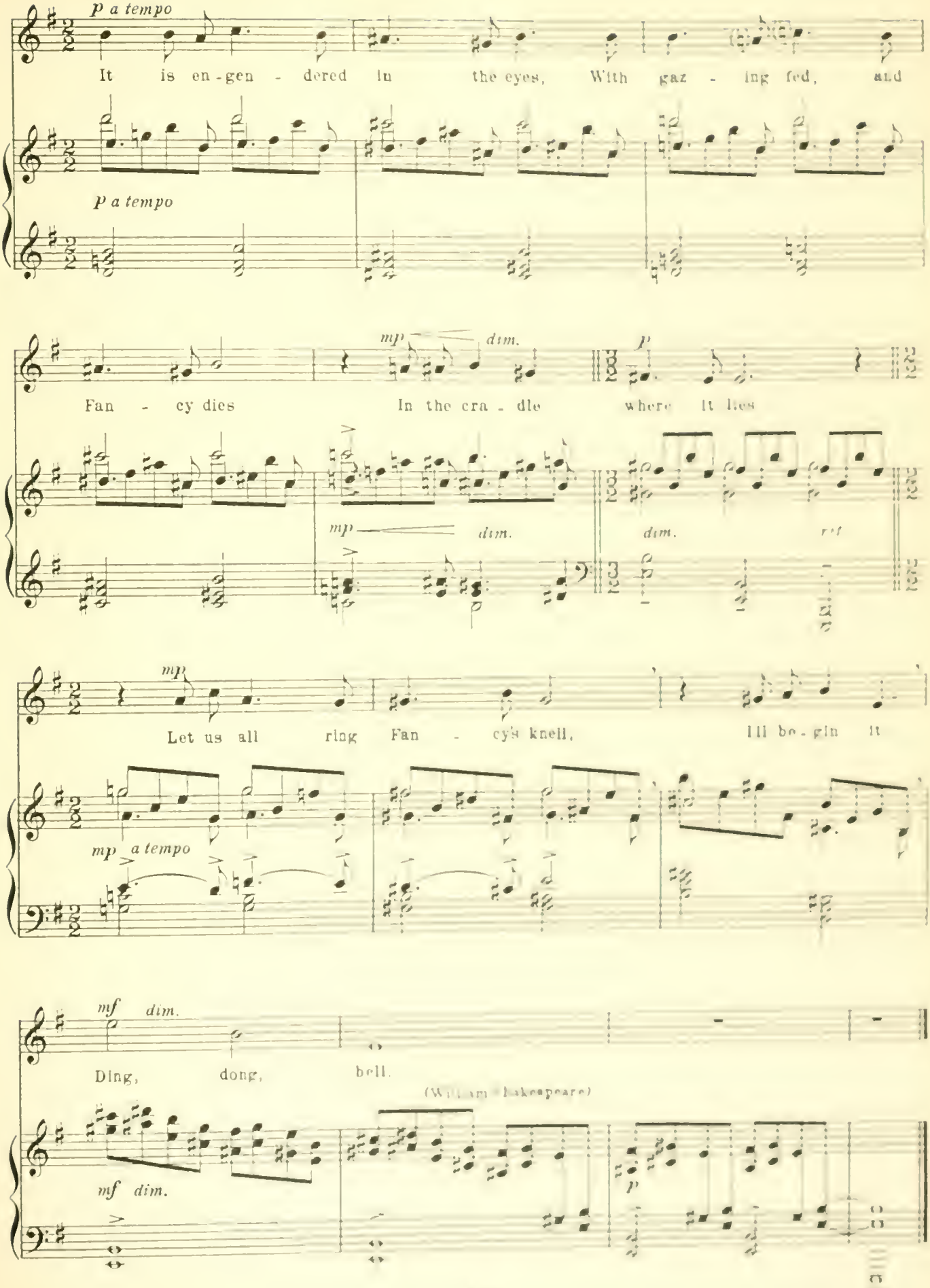
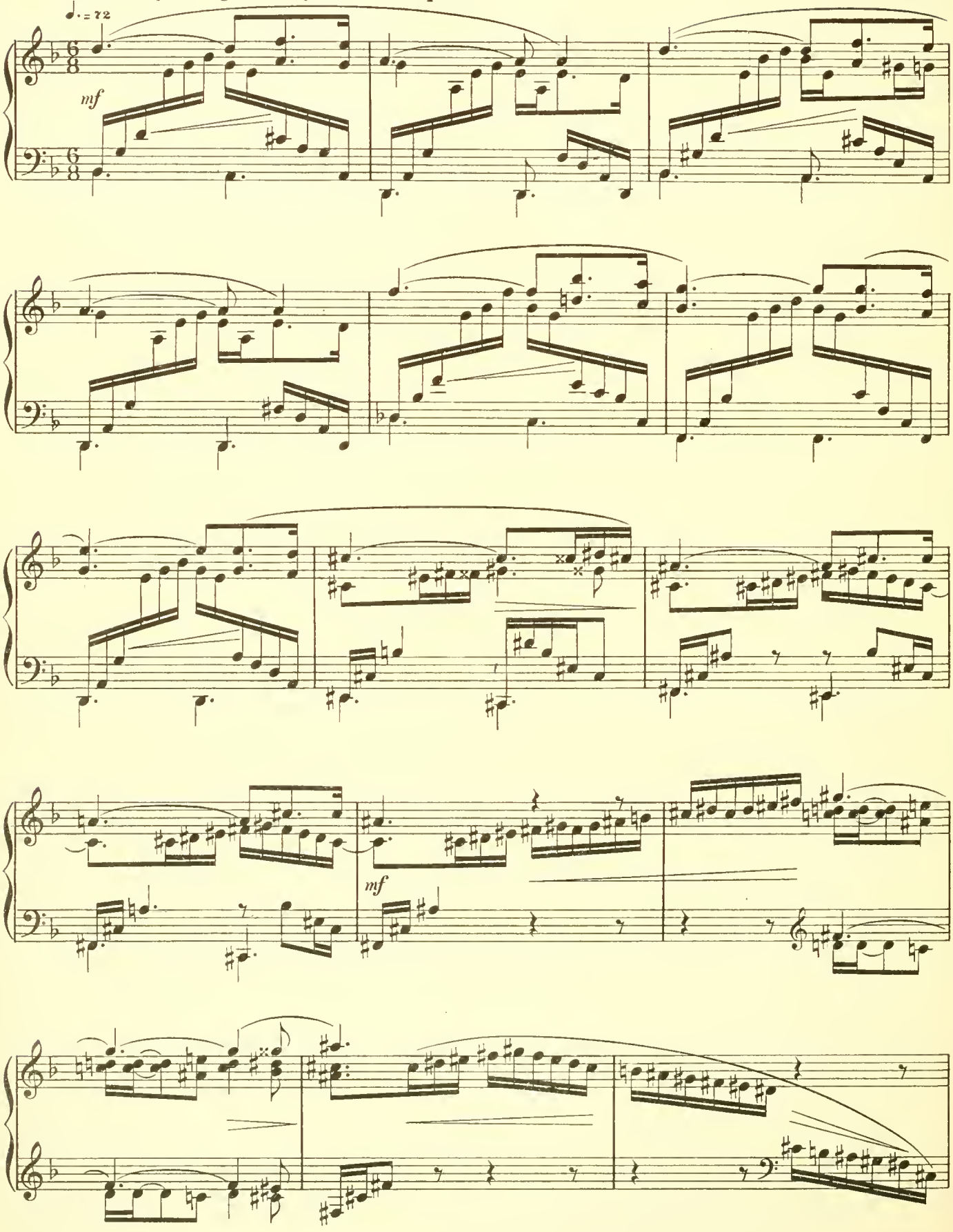

p a tempo
It is en - gen - dered in the eyes, With gaz - ing fed, and
p a tempo
mp dim.
p
Fan - cy dies In the cra - dle where it lies
mp dim.
dim.
rit
mp
Let us all ring Fan - cy's knell, I'll be - gin it
mp a tempo
mf dim.
Ding, dong, bell.
(William Shakespeare)
mf dim.
p

Frank E. Ward (b. 1872)

Arabeske, Op. 28.

Moderately fast, gracefully and with expression.



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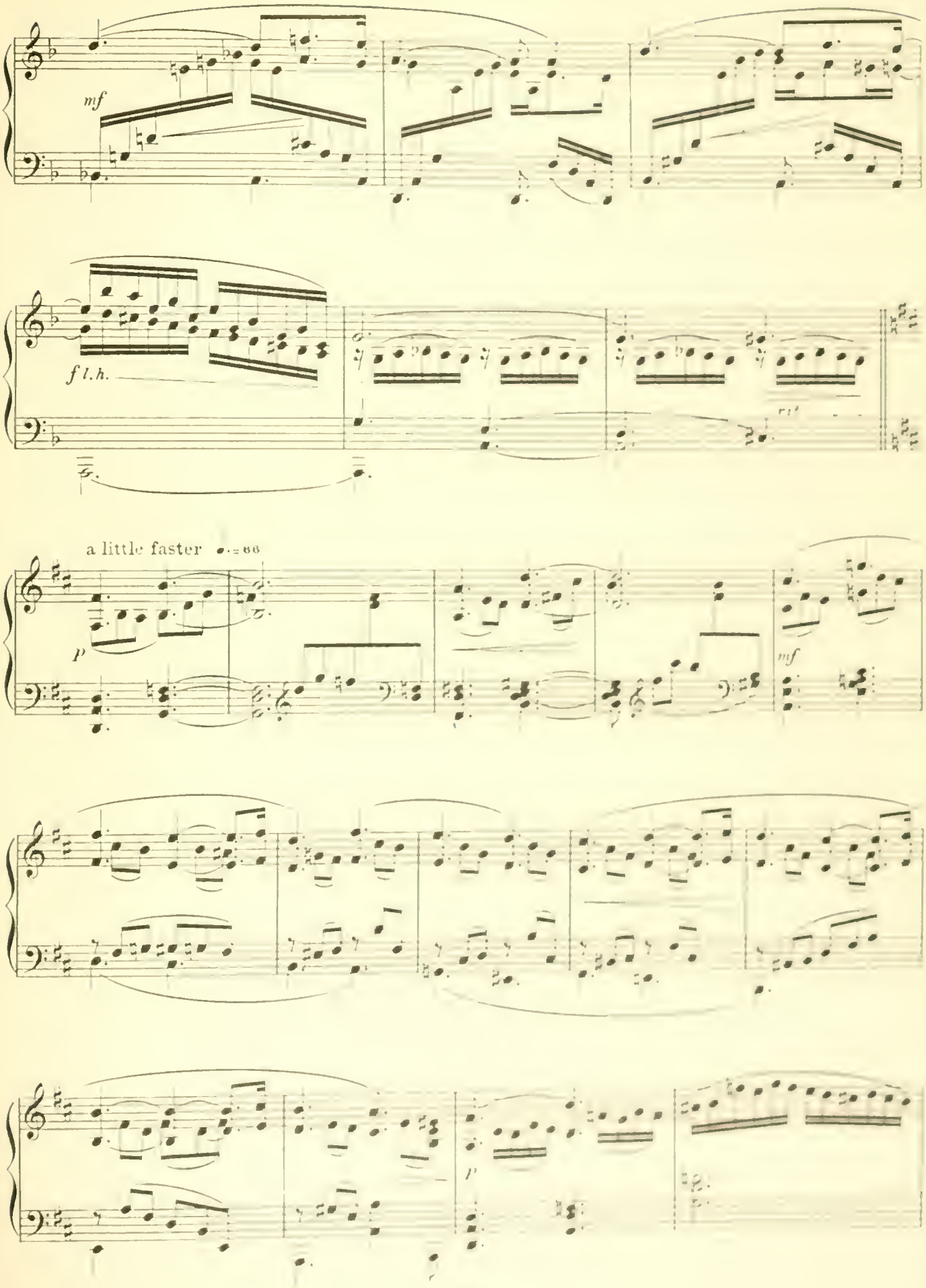
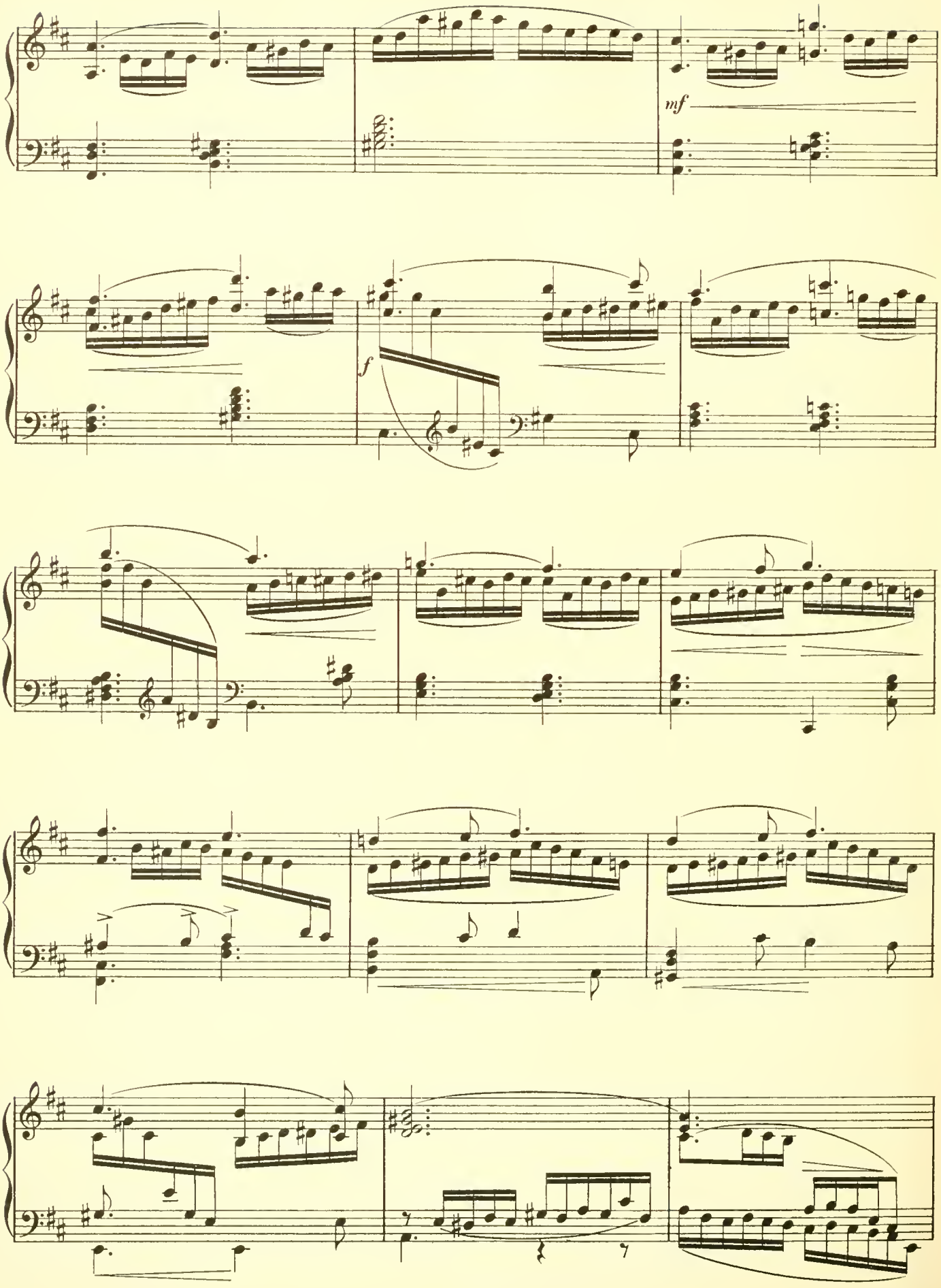
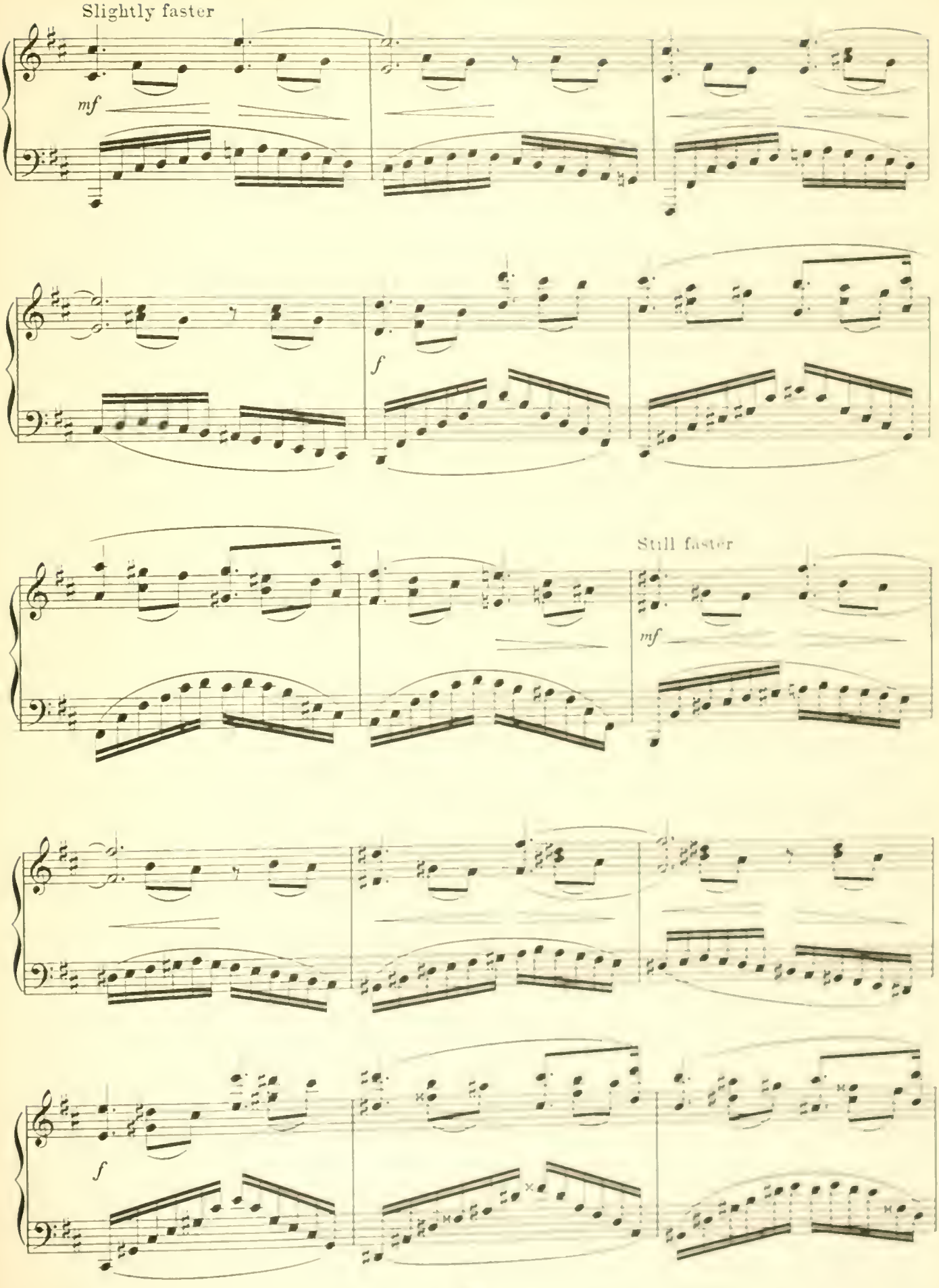
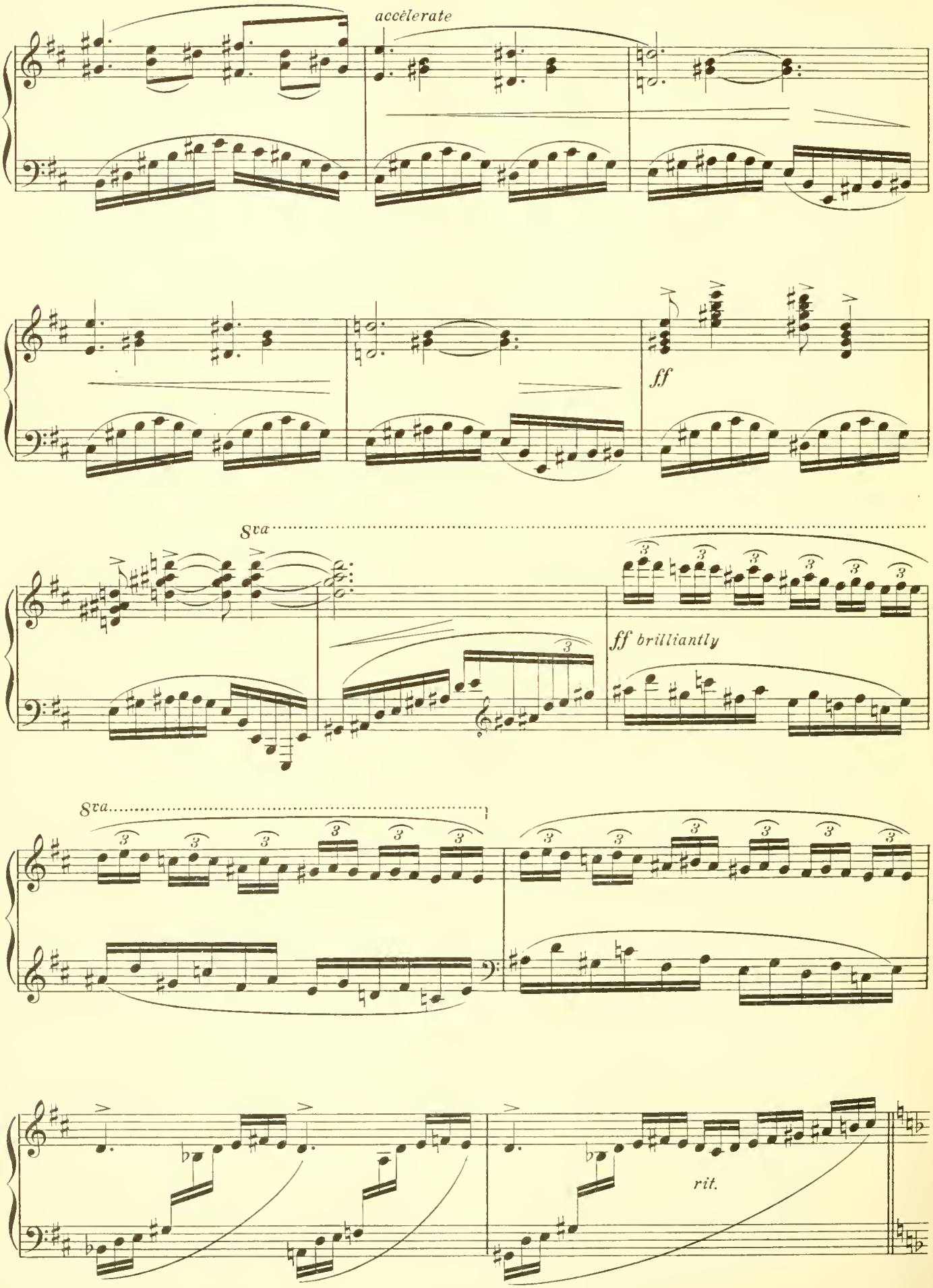
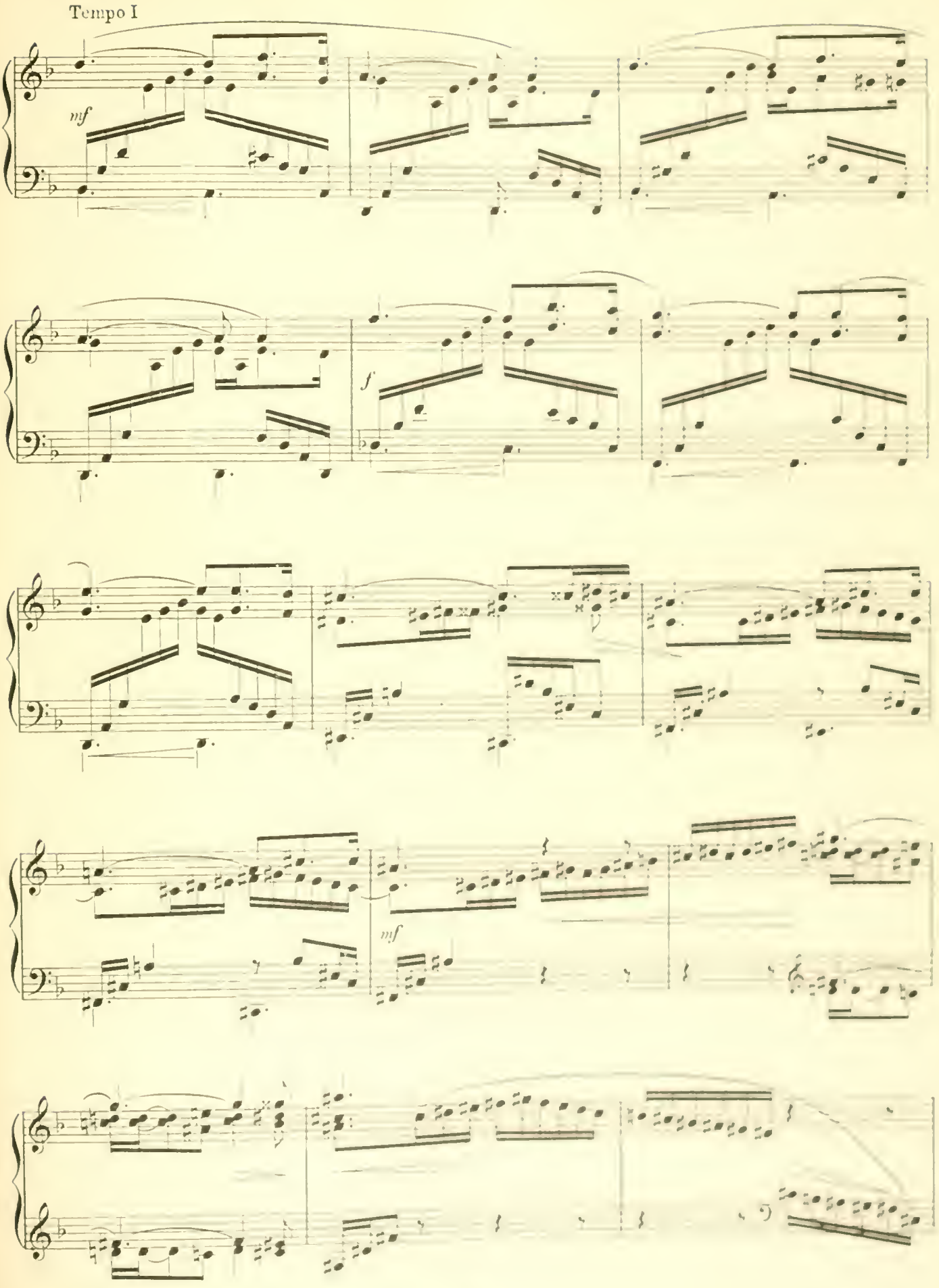
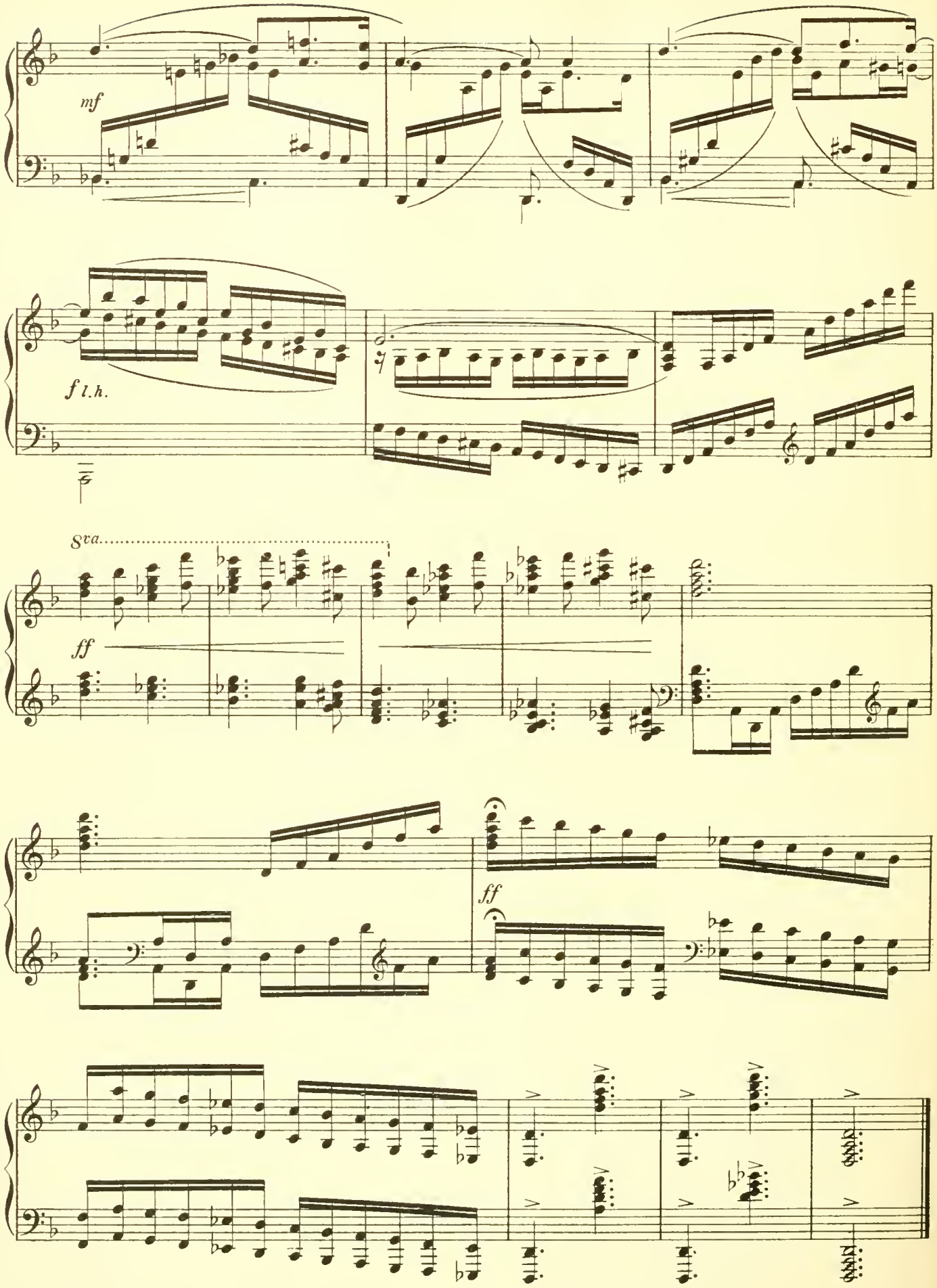

mf
f l.h.
a little faster
p
mf
p


mf
f


Slightly faster
mf
f
Still faster
mf
f


accèlerate
ff
8va
ff brilliantly
8va
rit.

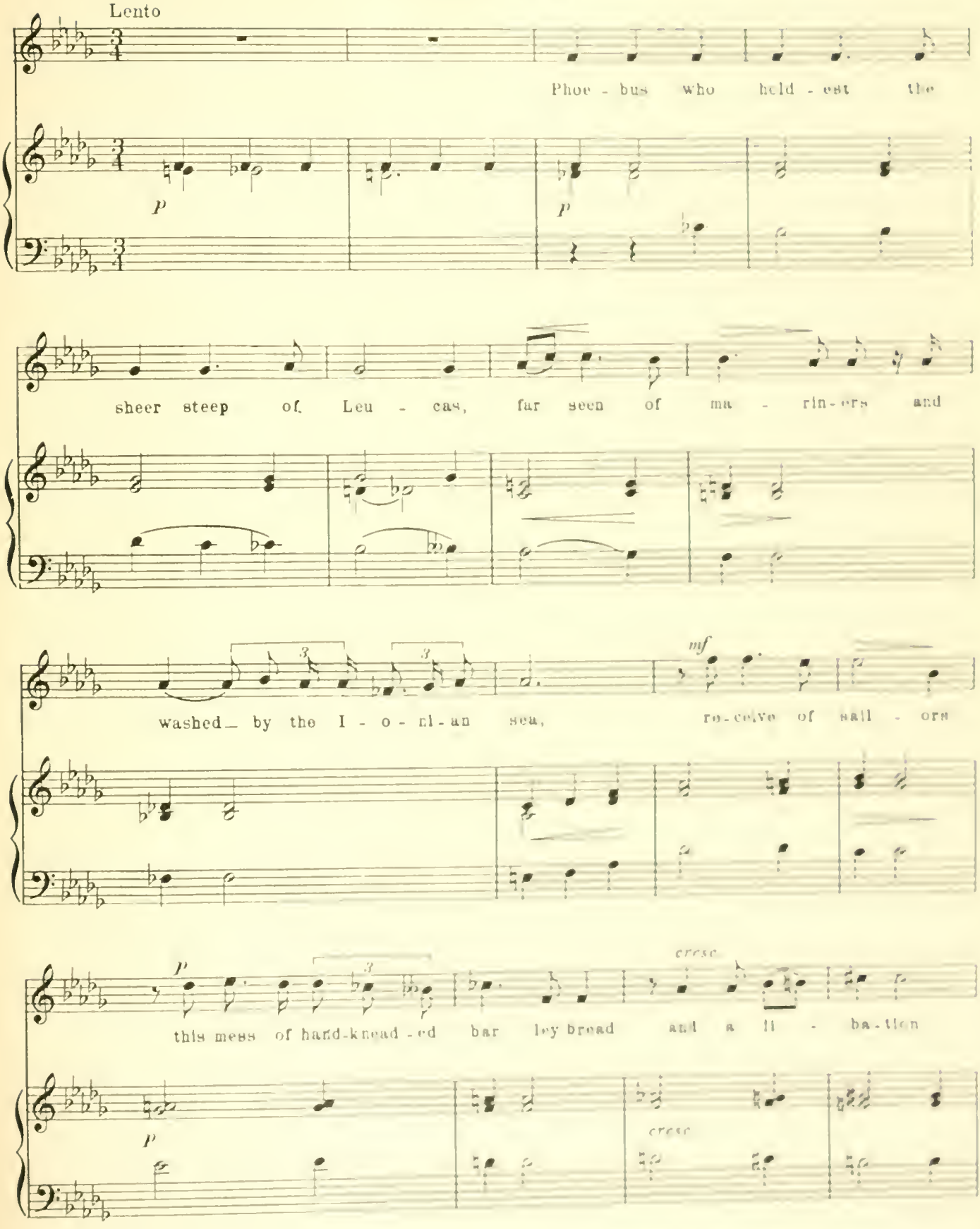

Tempo I
mf
f
mf


mf
f l.h.
8va
ff
ff

Blair Fairchild (b. 1877)

Greek Sea Prayer, Op. 35 No. 4

To Apollo of Leucas



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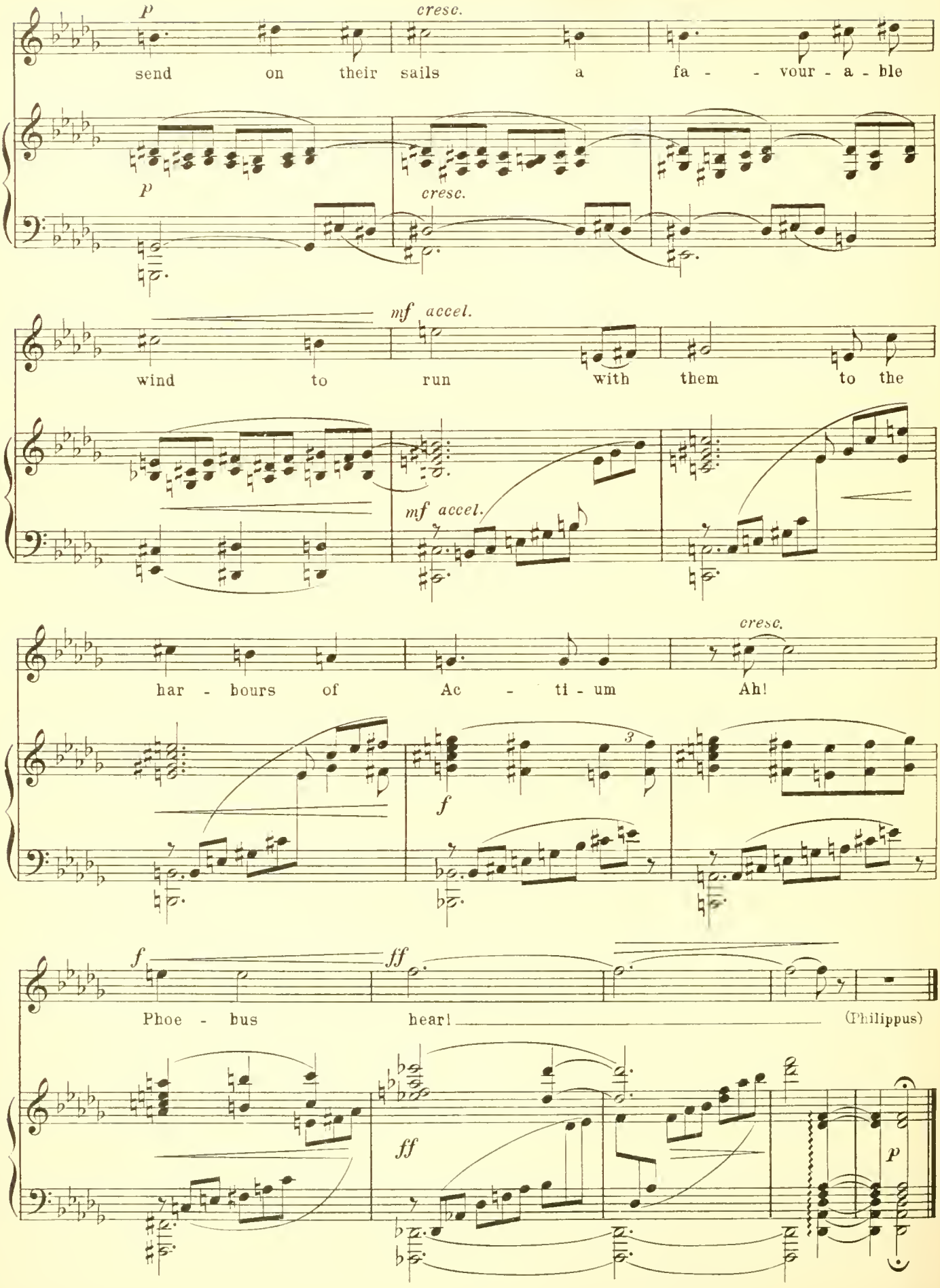
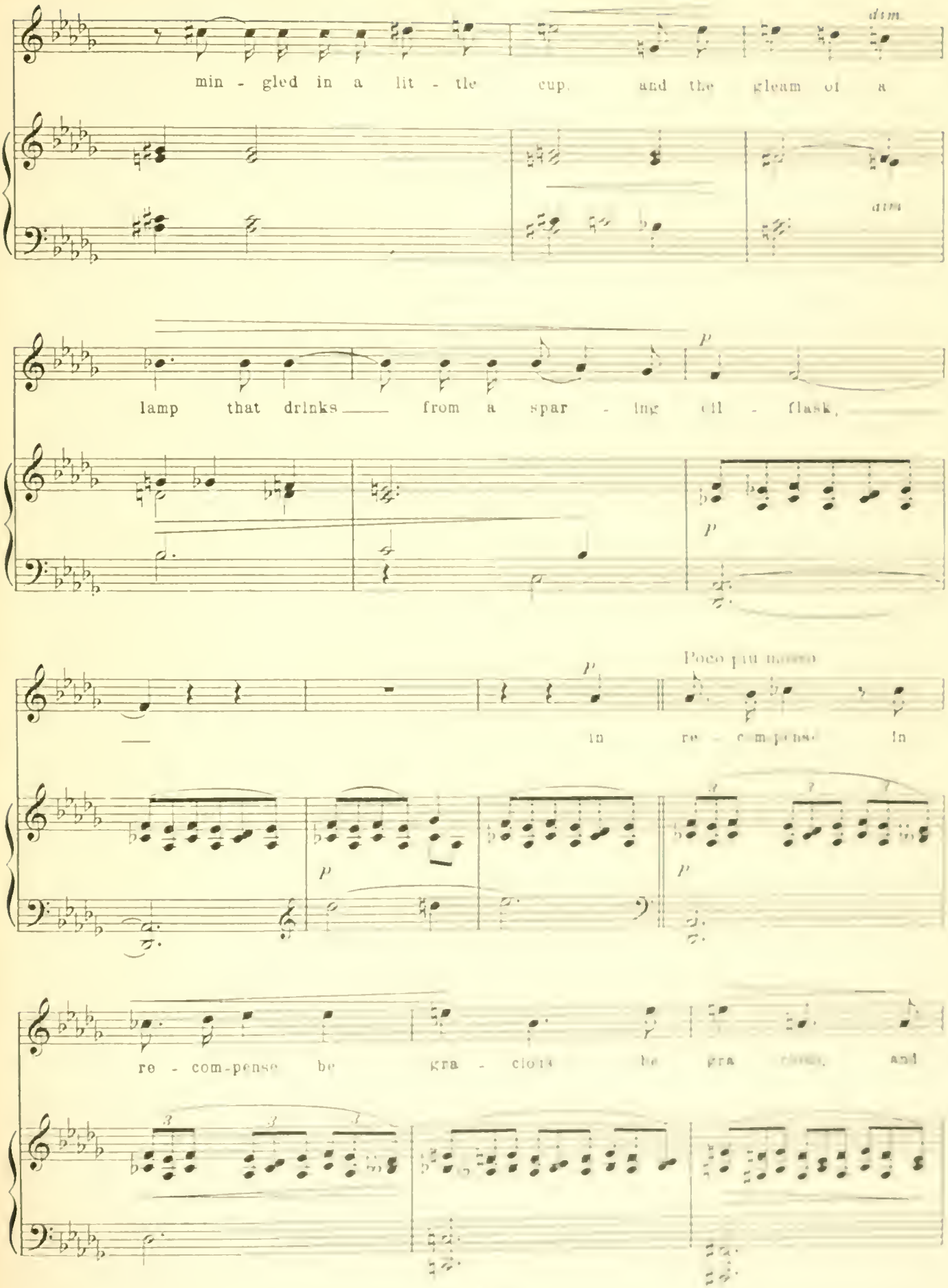
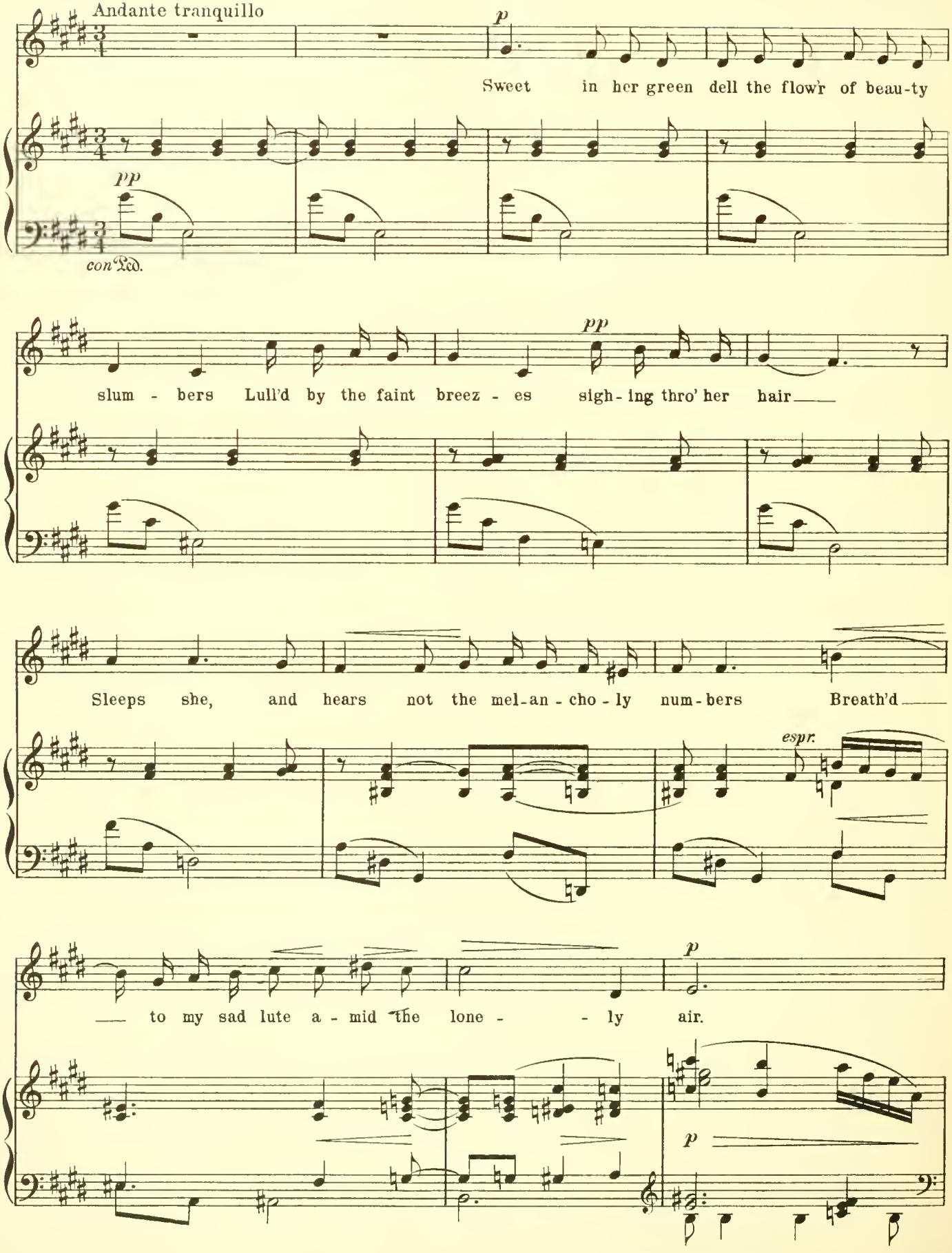

p
cresc.
send on their sails a fa - - vour - a - ble
mf accel.
wind to run with them to the
har - bours of Ac - ti - um
Ah!
f
ff
Phoe - bus hear!
(Philippus)
p


dim.
min - gled in a lit - tle cup, and the gleam of a
dim.
p
lamp that drinks from a spar - ing oil - flask,
p
Poco più mosso
p
In re - com-pense In
p
p
re - com-pense be gra - cious be gra cious, and

David Stanley Smith (b. 1877)

The Flower of Beauty



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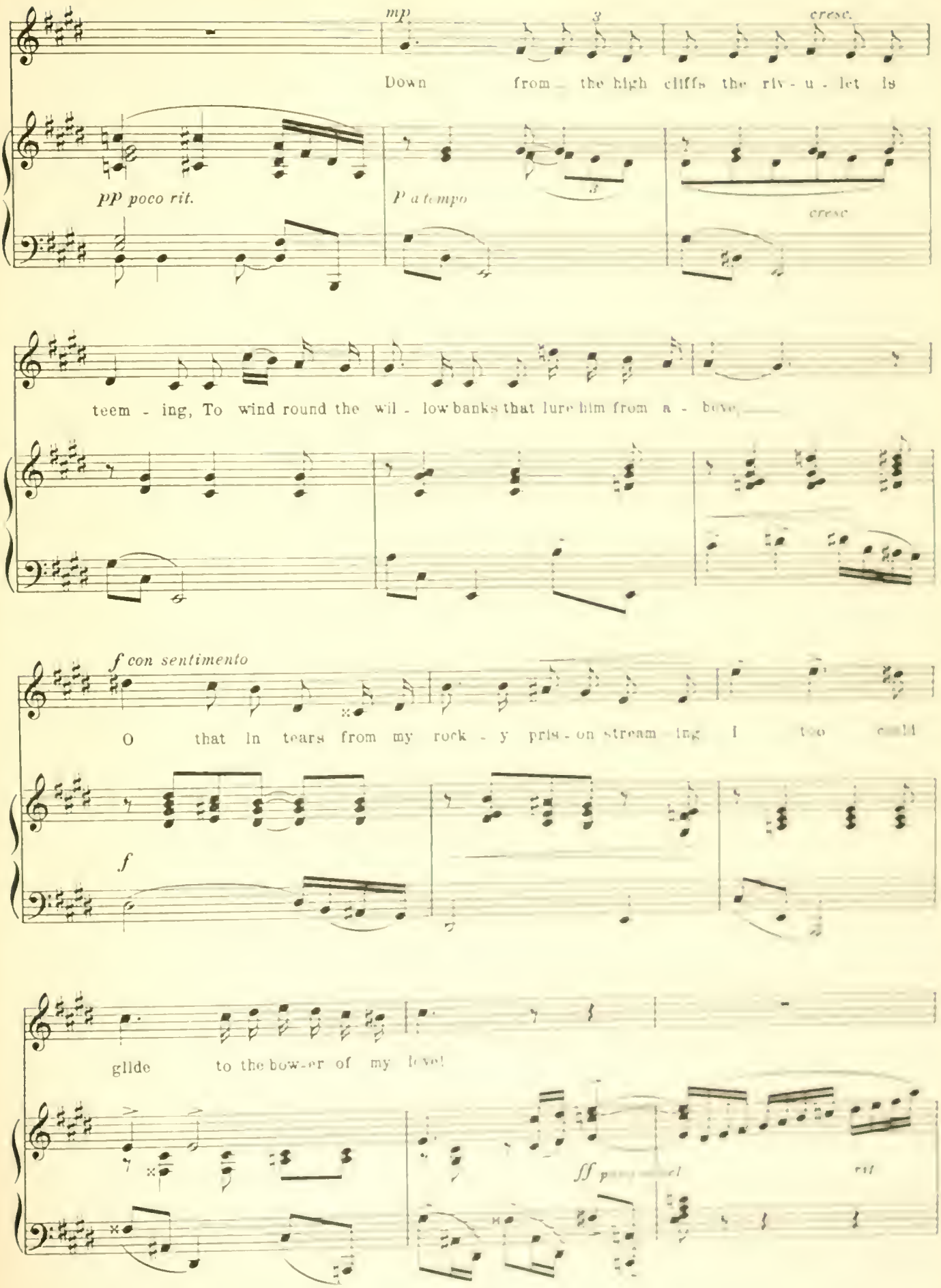
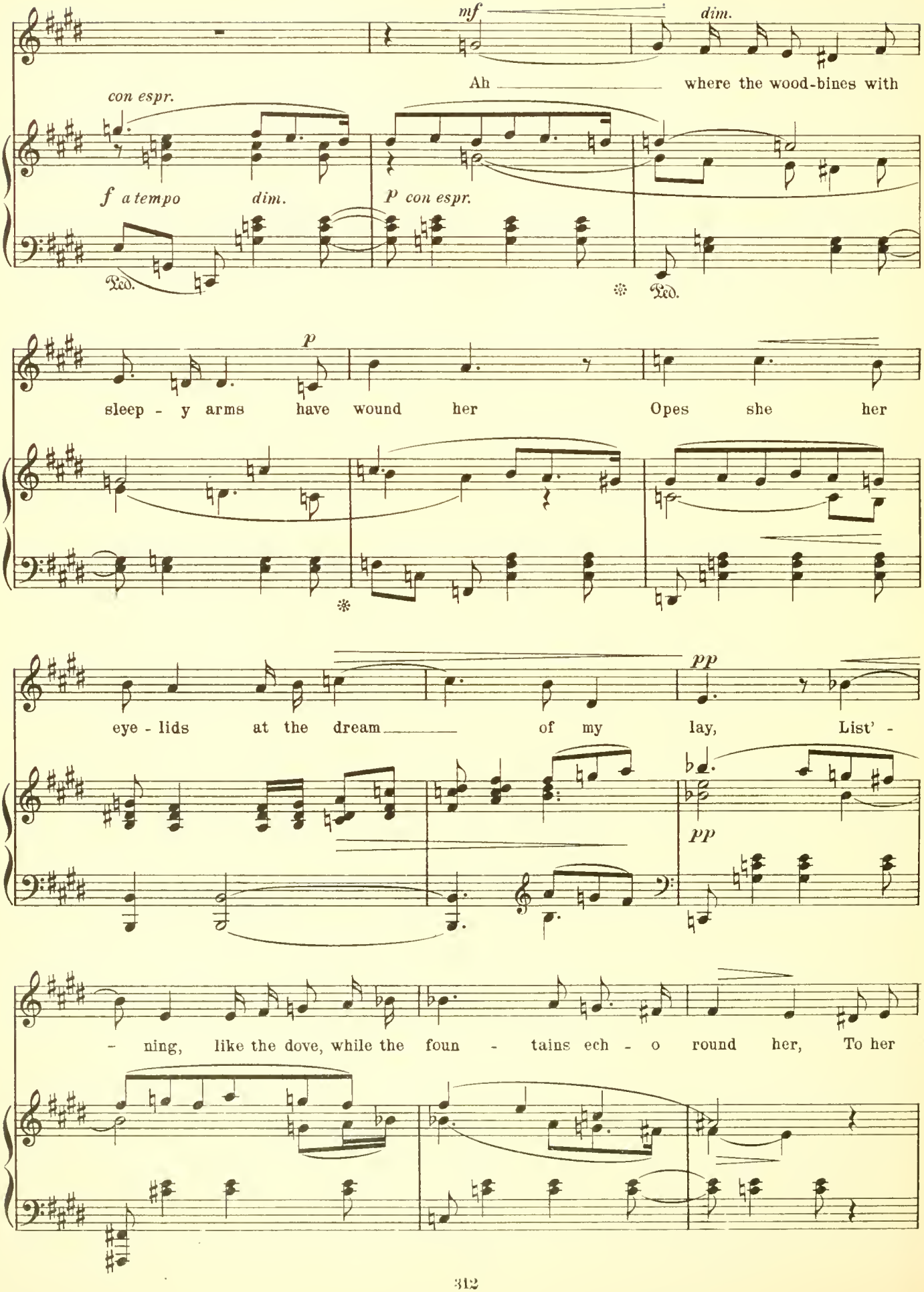
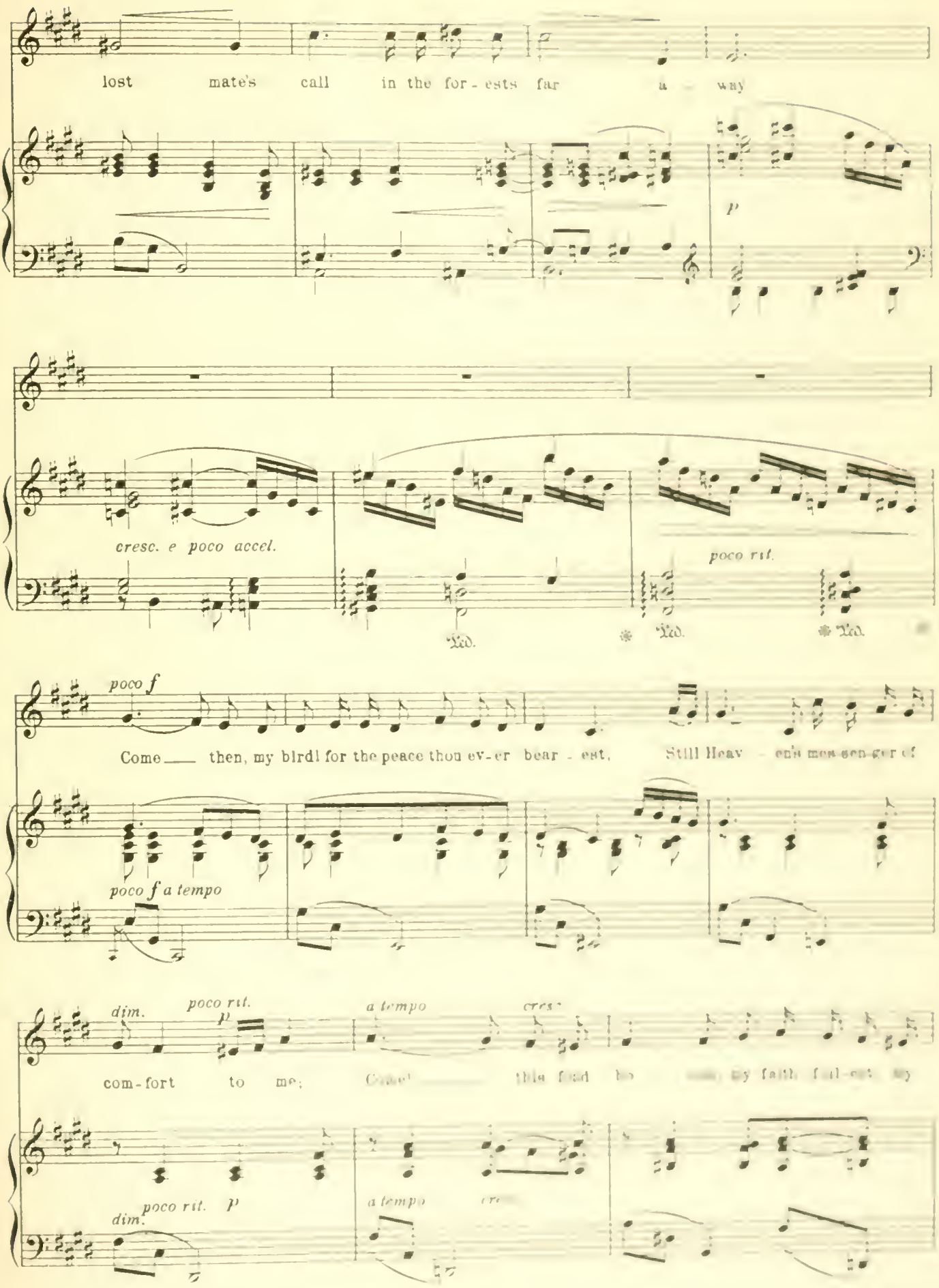
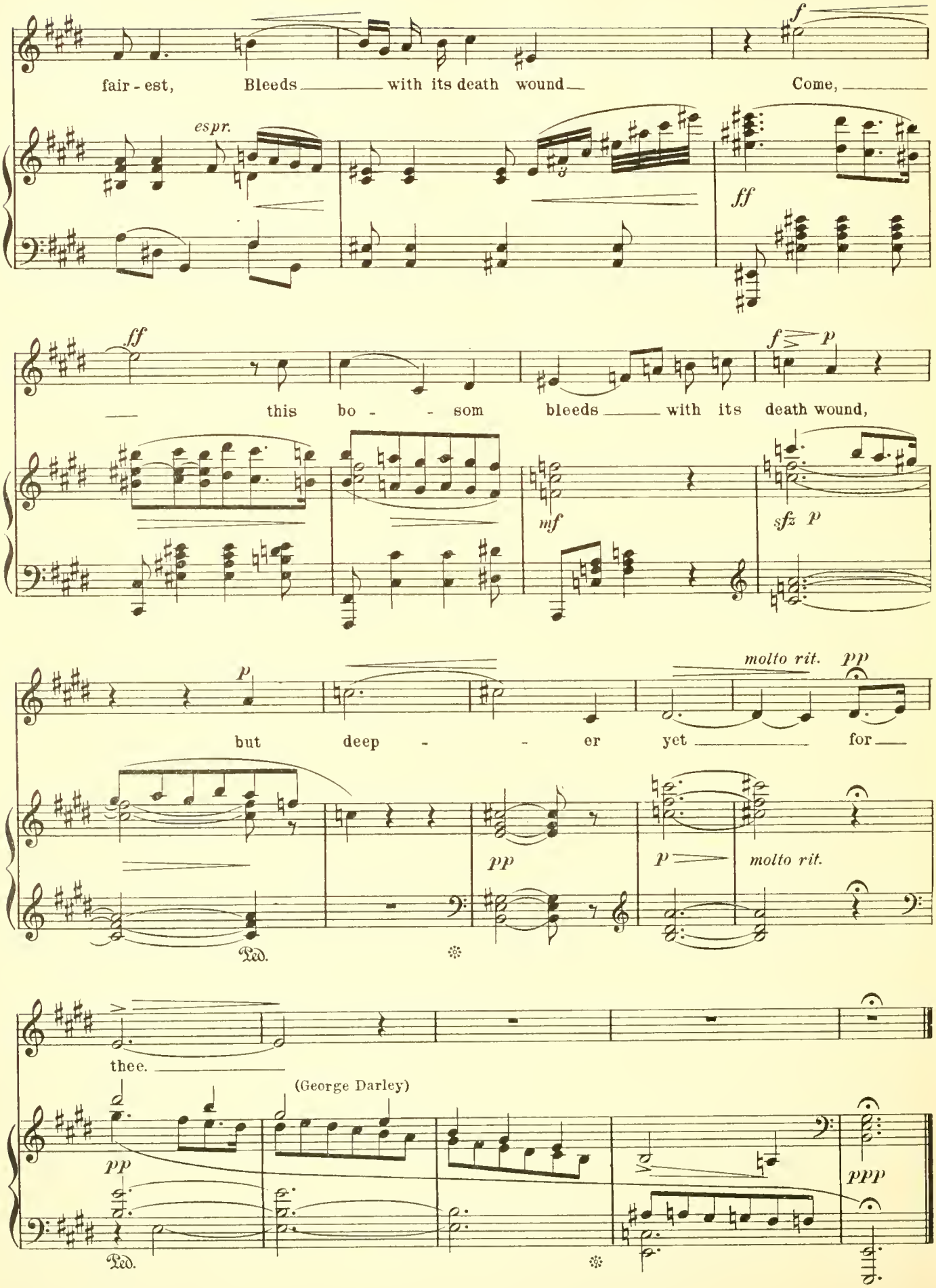

mp
cresc.
Down from the high cliffs the riv - u - let is
pp poco rit.
P a tempo
cresc
teem - ing, To wind round the wil - low banks that lure him from a - bove
f con sentimento
O that in tears from my rock - y pris - on stream - ing I too could
f
glide to the bow-er of my love!
fff
rit

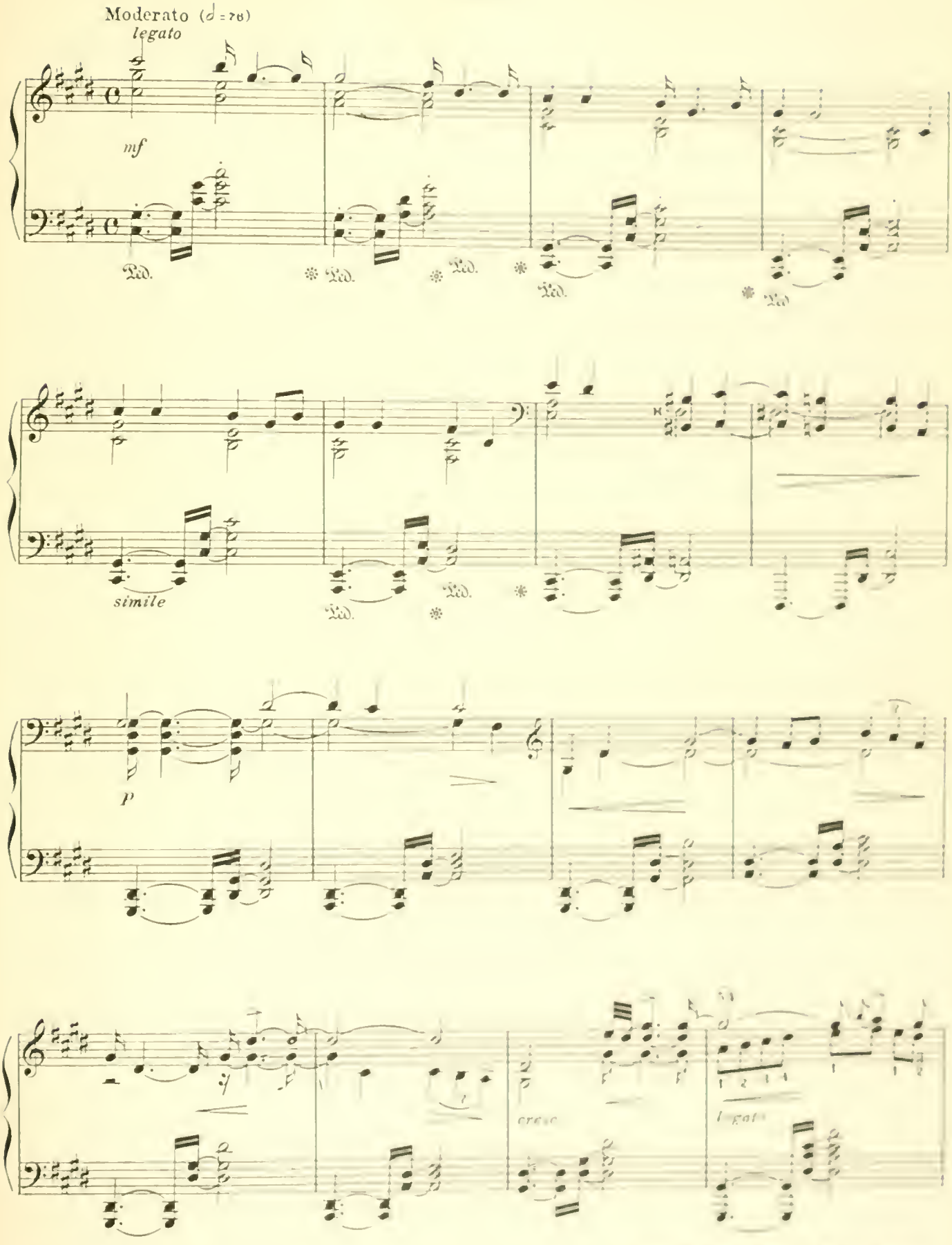

mf
dim.
Ah
where the wood-bines with
con espr.
f a tempo
dim.
p con espr.
Ped.
Ped.
p
sleep - y arms have wound her
Opes she her
pp
eye - lids at the dream
of my
lay,
List' -
pp
- ning, like the dove, while the foun - tains ech - o round her, To her


lost mate's call in the for - ests far a - way
p
cresc. e poco accel.
poco rit.
Ped. * Ped. * Ped. *
poco f
Come then, my bird! for the peace thou ev-er bear - est, Still Heav - en's mes-sen-ger of
poco f a tempo
dim. poco rit. p a tempo cresc.
com-fort to me;
poco rit. p a tempo
dim.


fair - est, Bleeds with its death wound Come,
espr.
f
ff
ff
this bo - - som bleeds with its death wound,
f p
mf
sfz p
p
but deep - - er yet for
molto rit. pp
pp
p
molto rit.
Ped.
thee.
(George Darley)
pp
ppp
Ped.

Noble Kreider (b. 1878)

Legend



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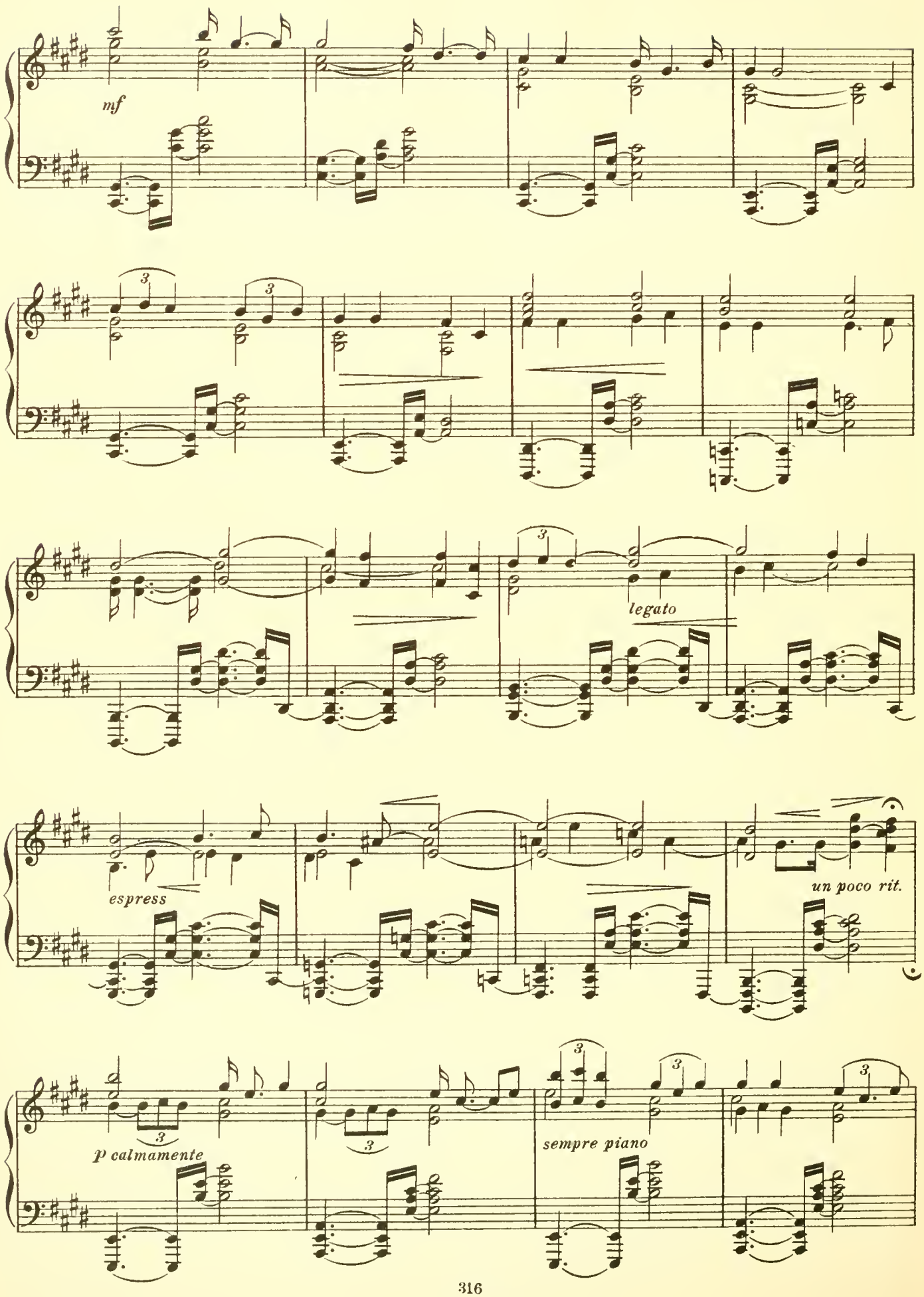
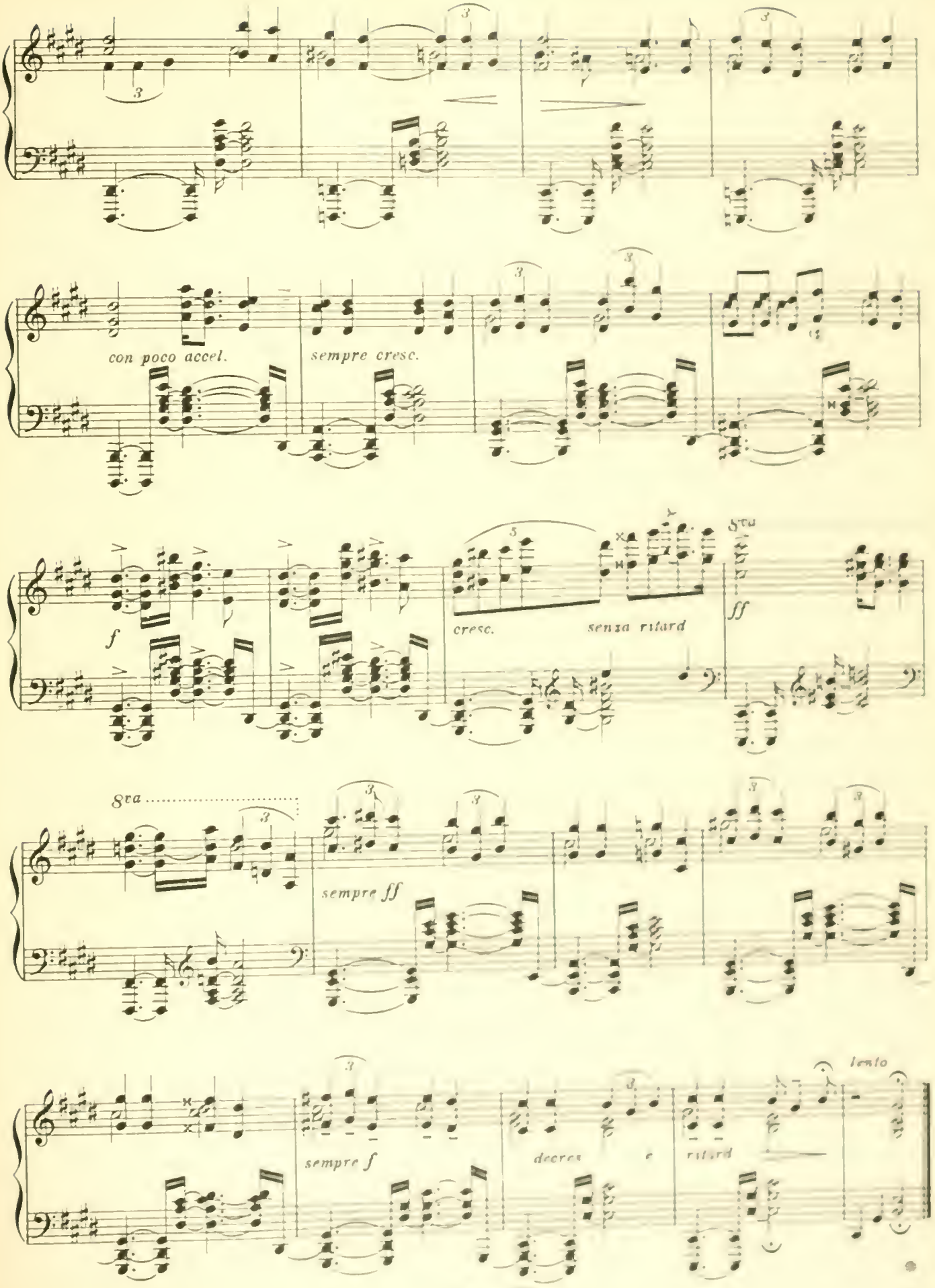
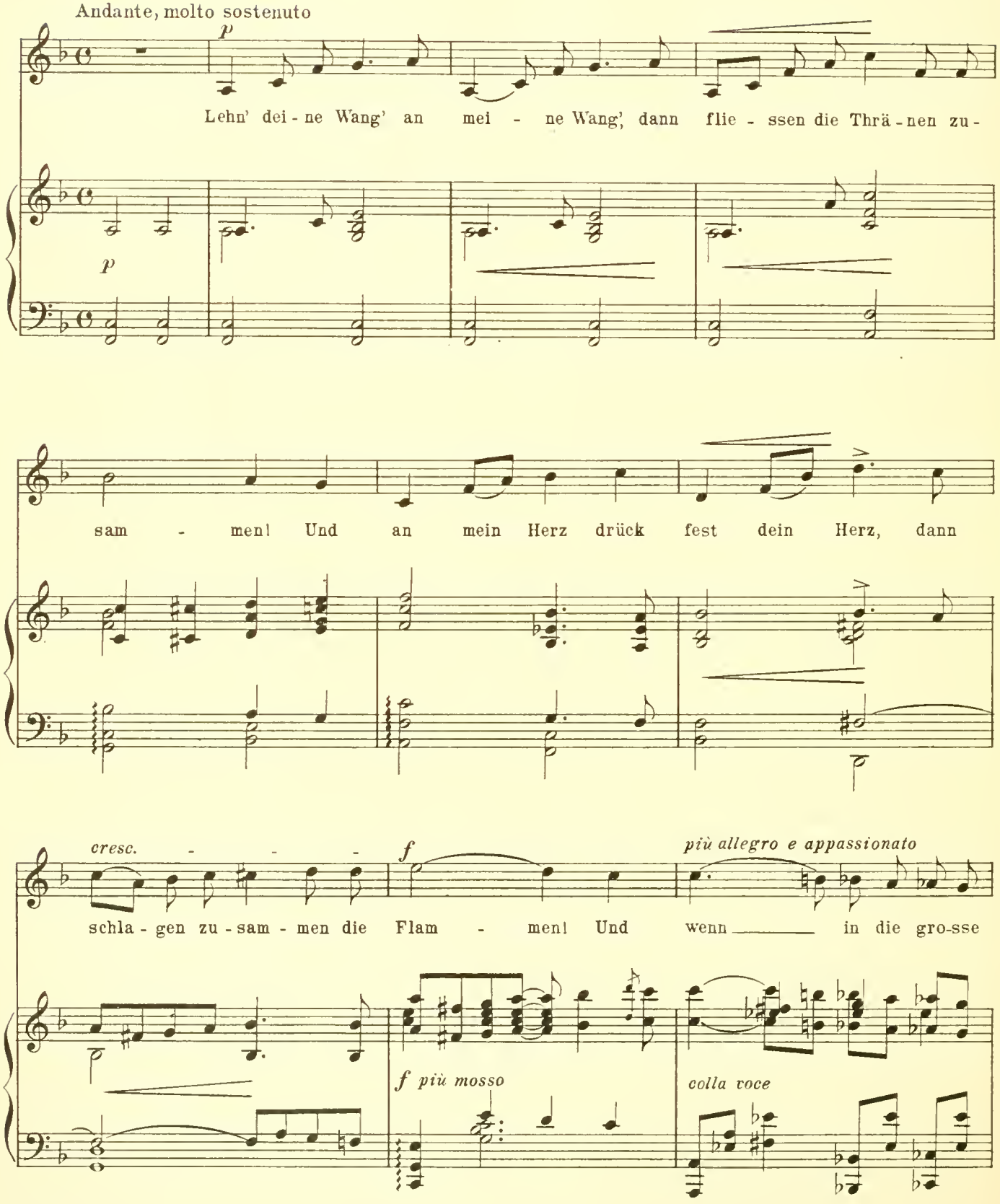

mf
legato
espress
un poco rit.
p calmamente
sempre piano


con poco accel.
sempre cresc.
f
cresc.
senza ritard
ff
8va
sempre ff
sempre f
decres
e
ritard
lento

Benjamin Lambord (1879–1815)

Lehn' deine Wang' an meine Wang', Op. 7. No. 1.



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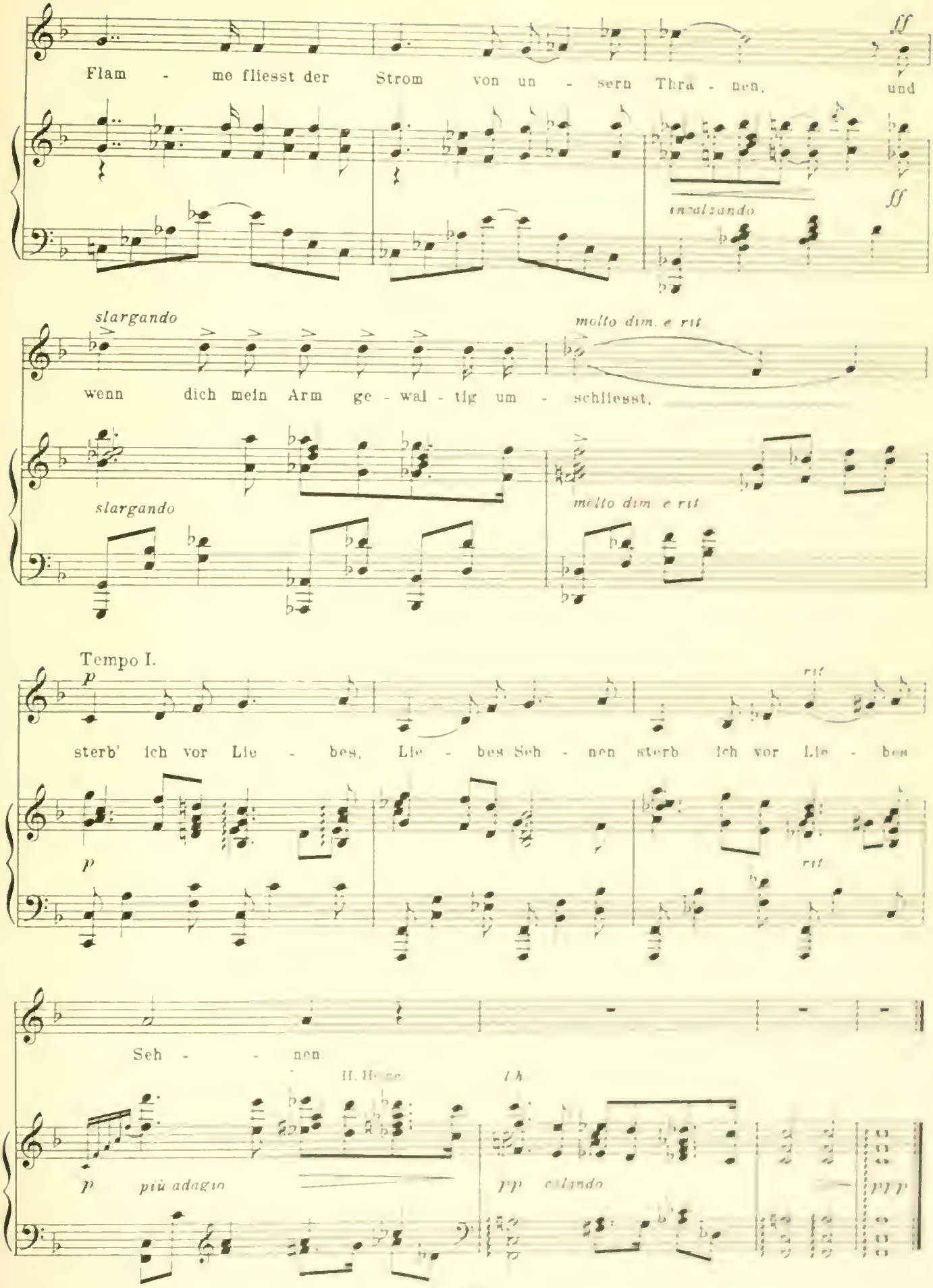
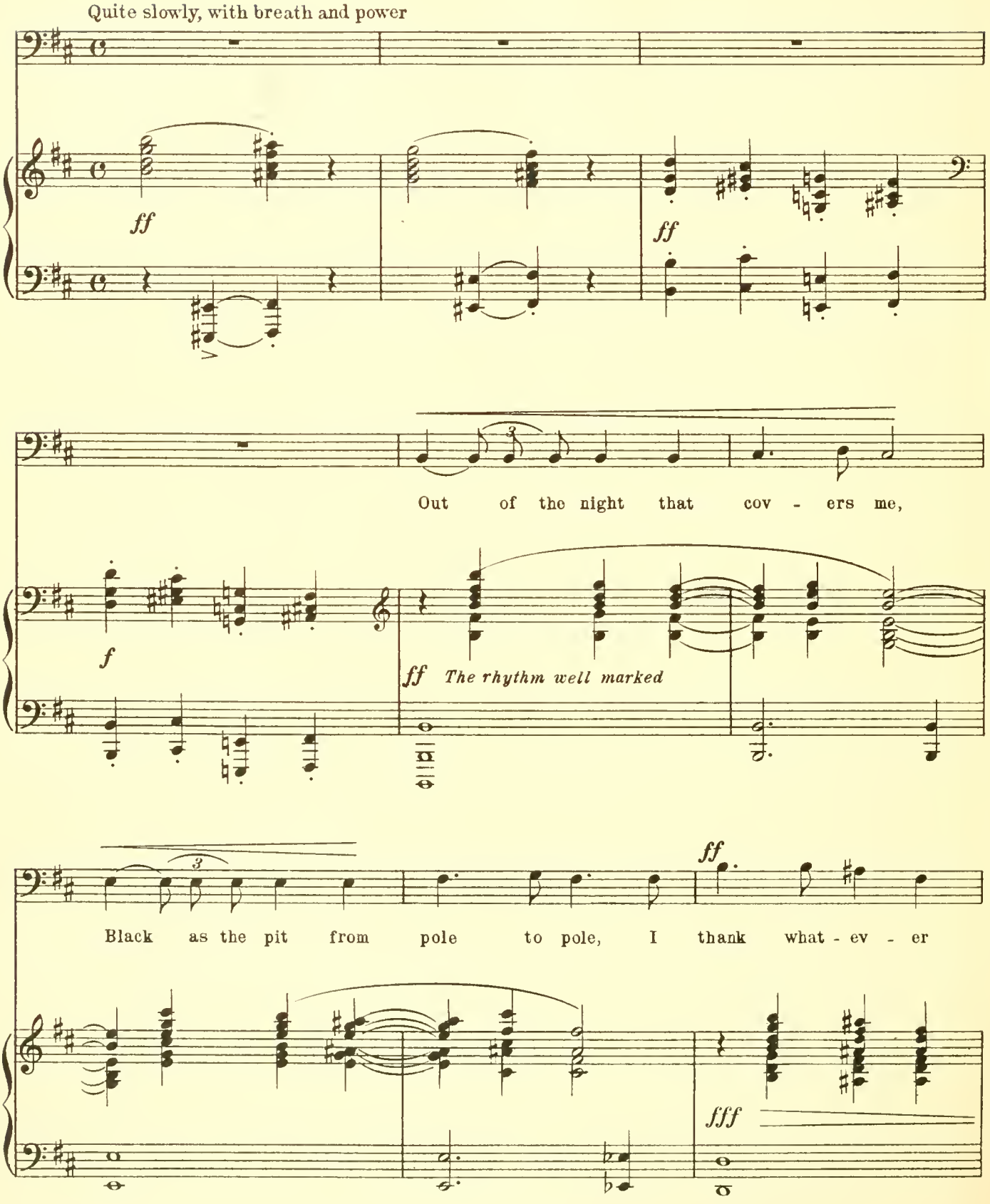

Flam - me fliesst der Strom von un - sern Thra - nen, und
ff
ff
incalzando
slargando
molto dim. e rit
wenn dich mein Arm ge - wal - tig um - schliesst,
slargando
molto dim. e rit
Tempo I.
p
sterb' ich vor Lie - bes, Lie - bes Seh - nen sterb ich vor Lie - bes
rit
p
rit
Seh - - nen.
p più adagio
pp calando
ppp

Marshall Kernochan (b. 1880)

Unconquered



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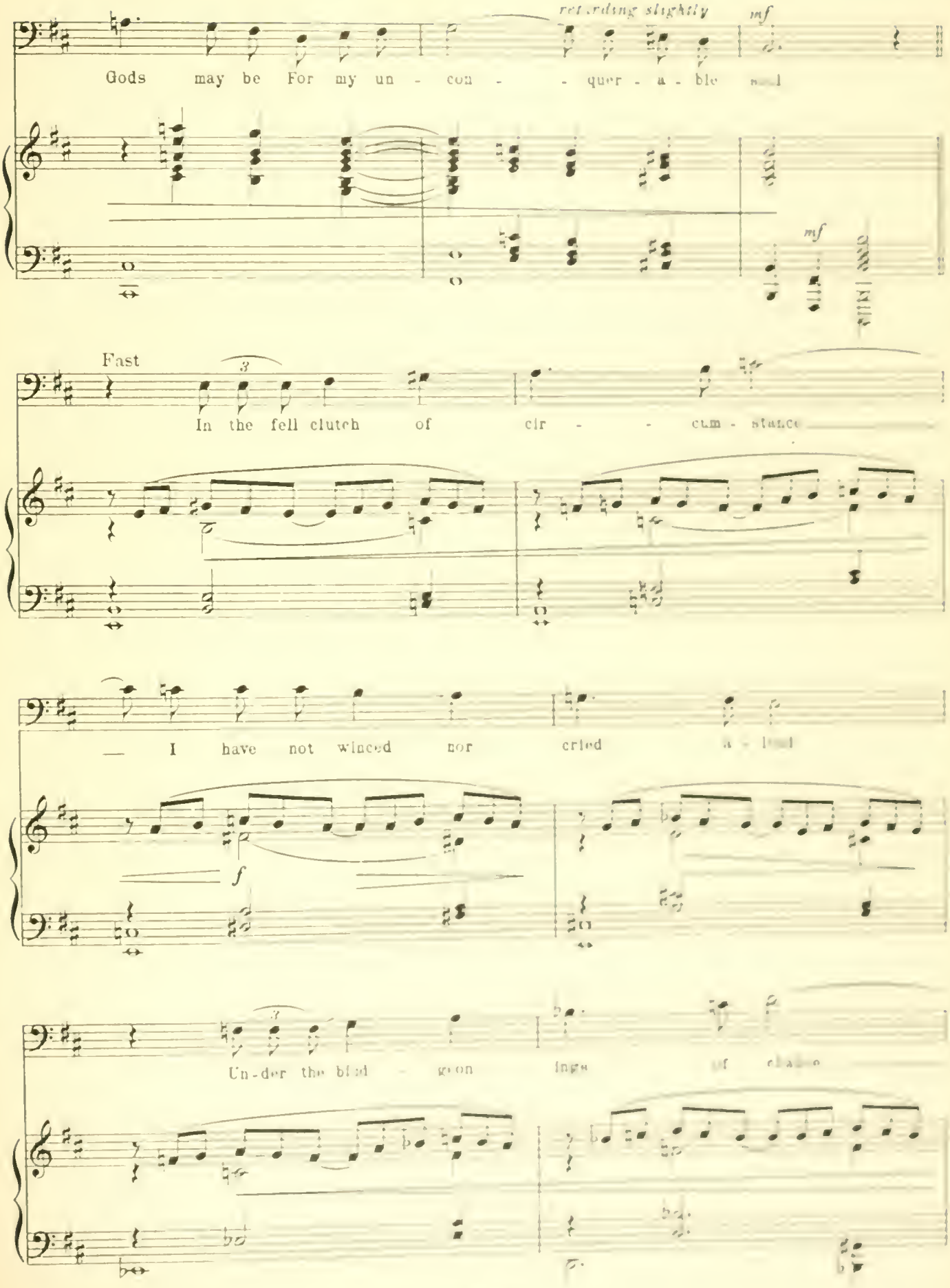
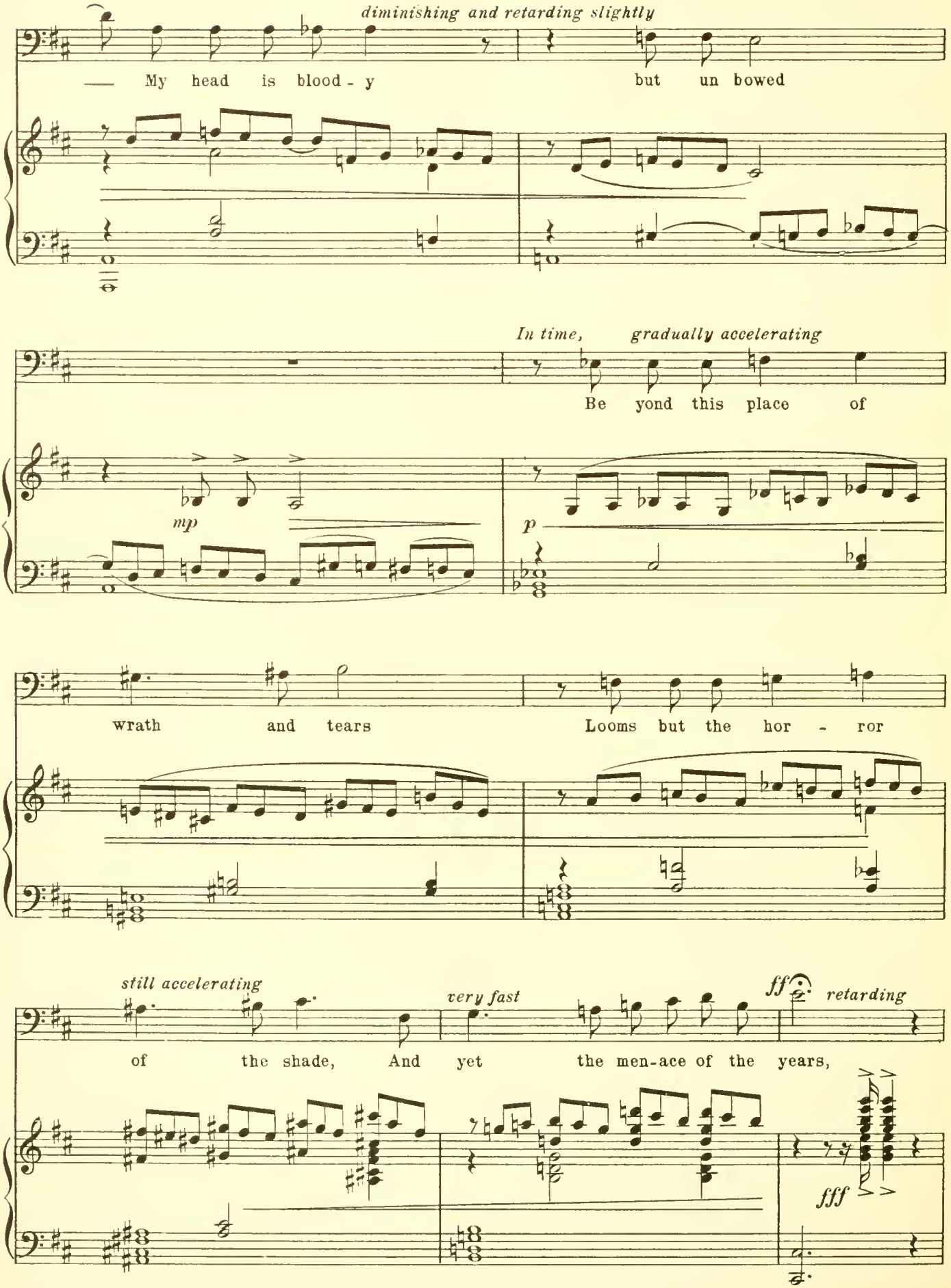
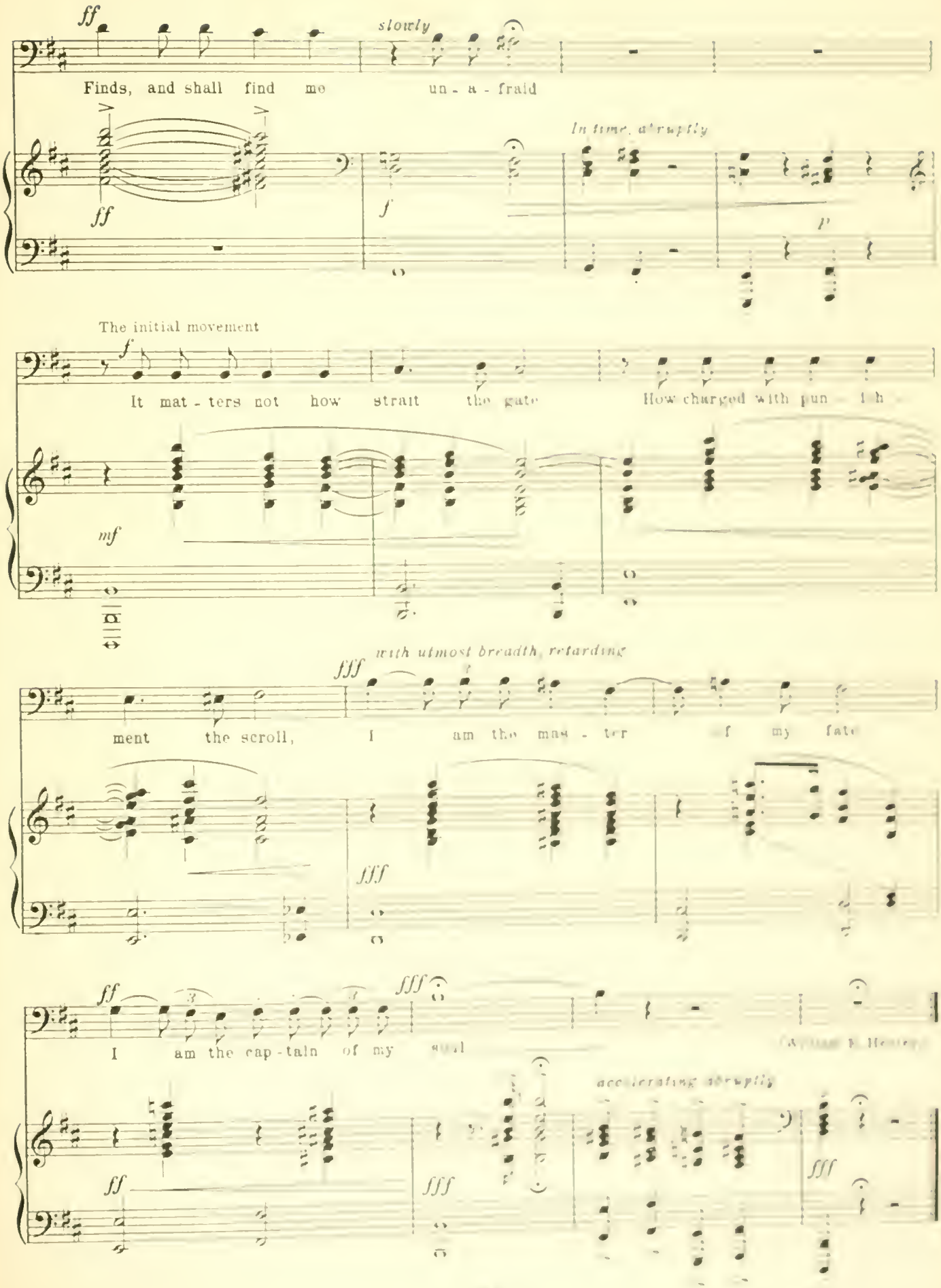
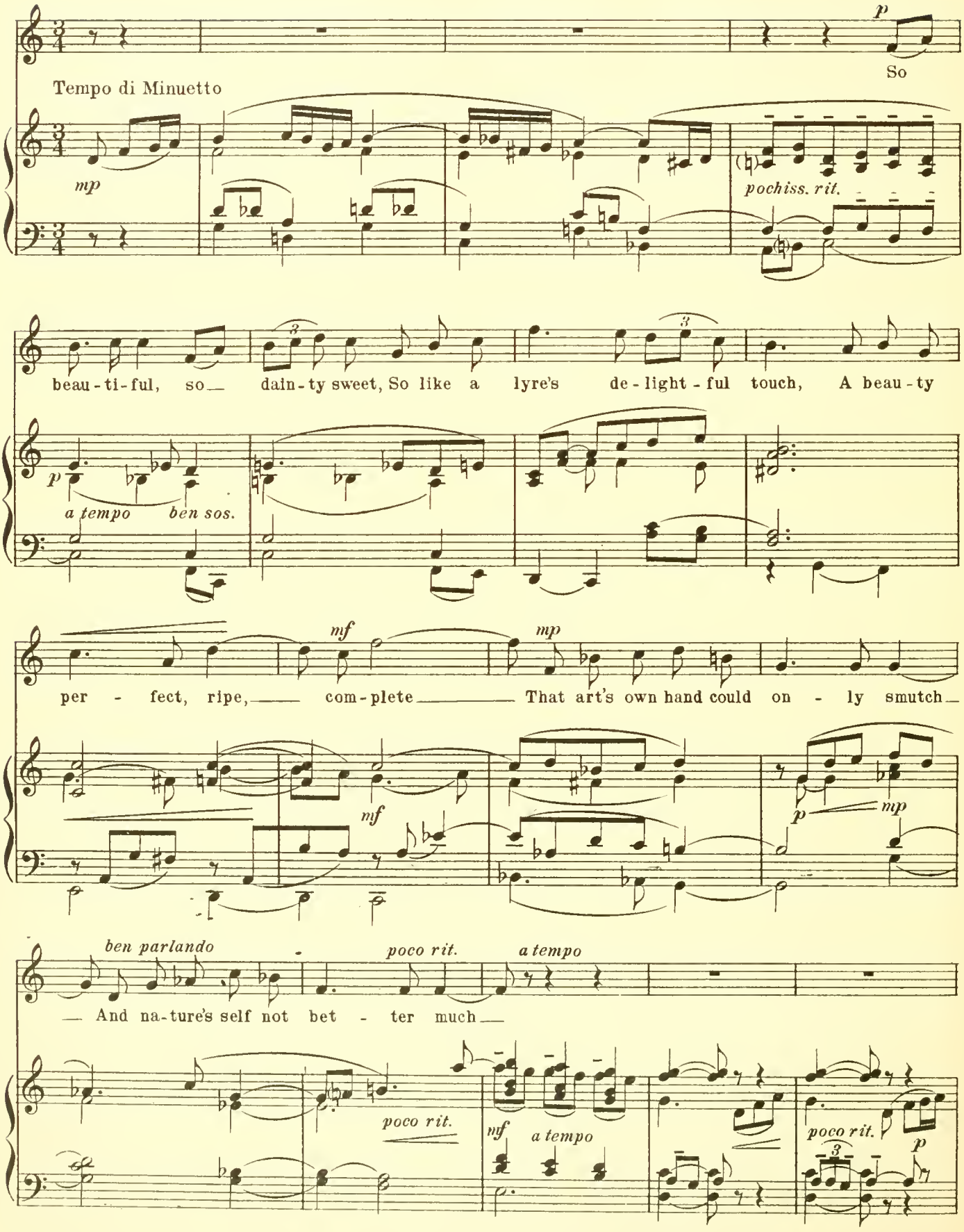

retarding slightly
mf
Gods may be For my un - con - - quer - a - ble soul
mf
Fast
In the fell clutch of cir - - cum - stance
— I have not winced nor cried a - loud
f
Un - der the blud - geon ings of chance


diminishing and retarding slightly
— My head is blood - y
but un bowed
In time, gradually accelerating
Be yond this place of
mp
p
wrath and tears
Looms but the hor - ror
still accelerating
very fast
ff
retarding
of the shade, And yet the men-ace of the years,
fff


ff
slowly
Finds, and shall find me un - a - fraid
ff
f
In time, abruptly
p
The initial movement
f
It mat - ters not how strait the gate
How charged with pun - ish
mf
with utmost breadth, retarding
fff
ment the scroll, I am the mas - ter of my fate
fff
ff
fff
I am the cap - tain of my soul
accelerating abruptly
ff
fff
fff

Arthur Shepherd (b. 1880)

The Gentle Lady



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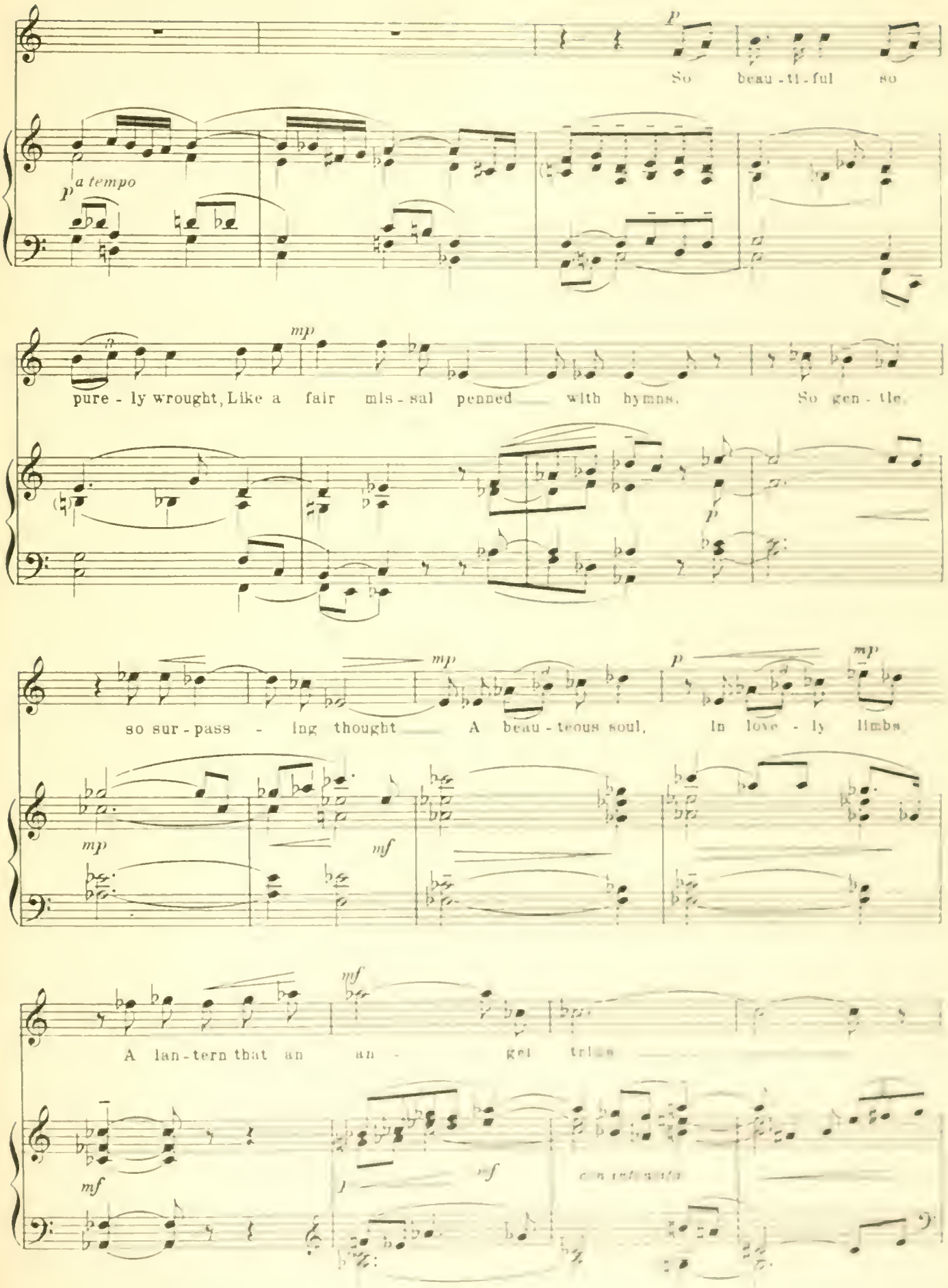
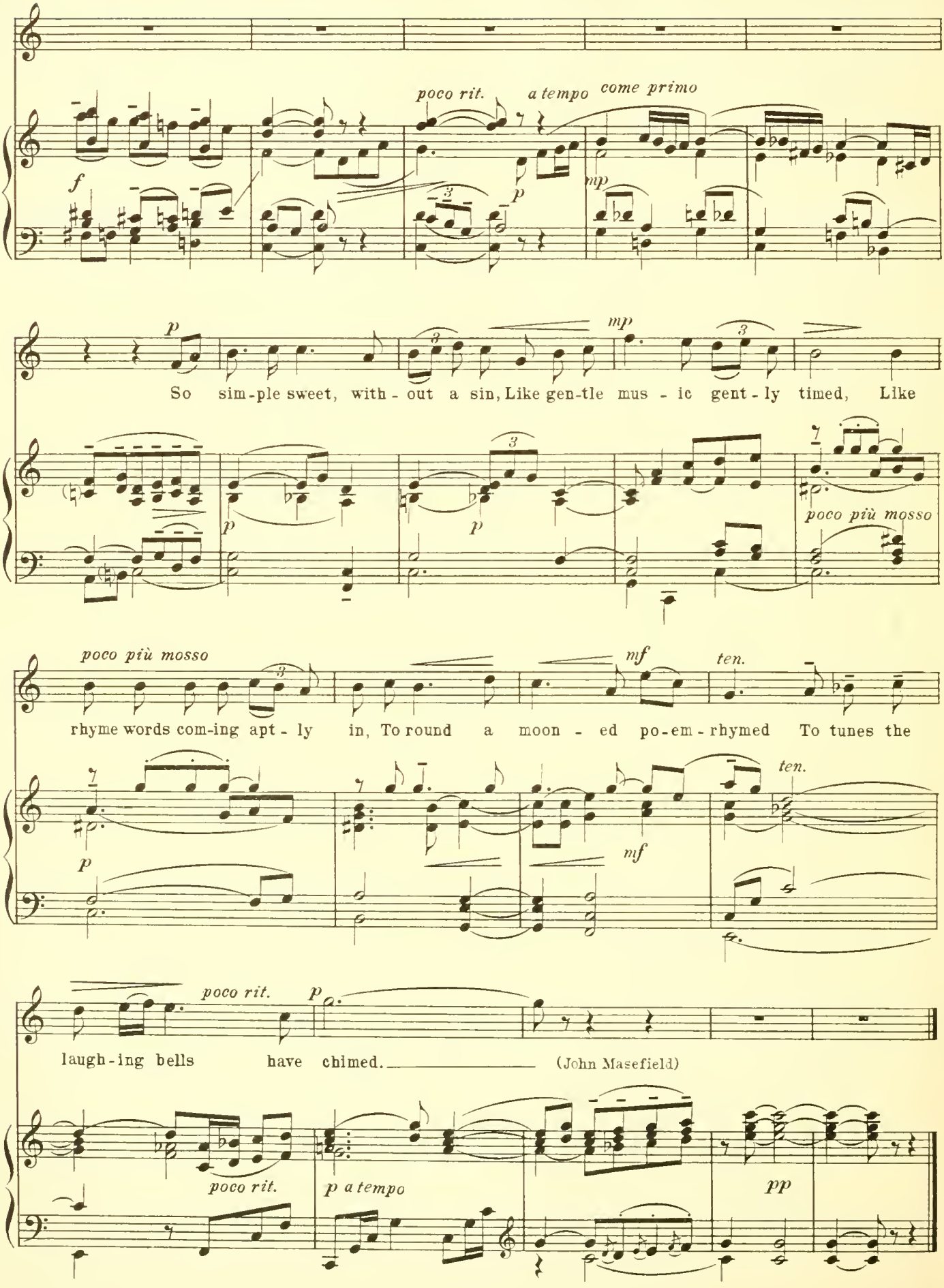
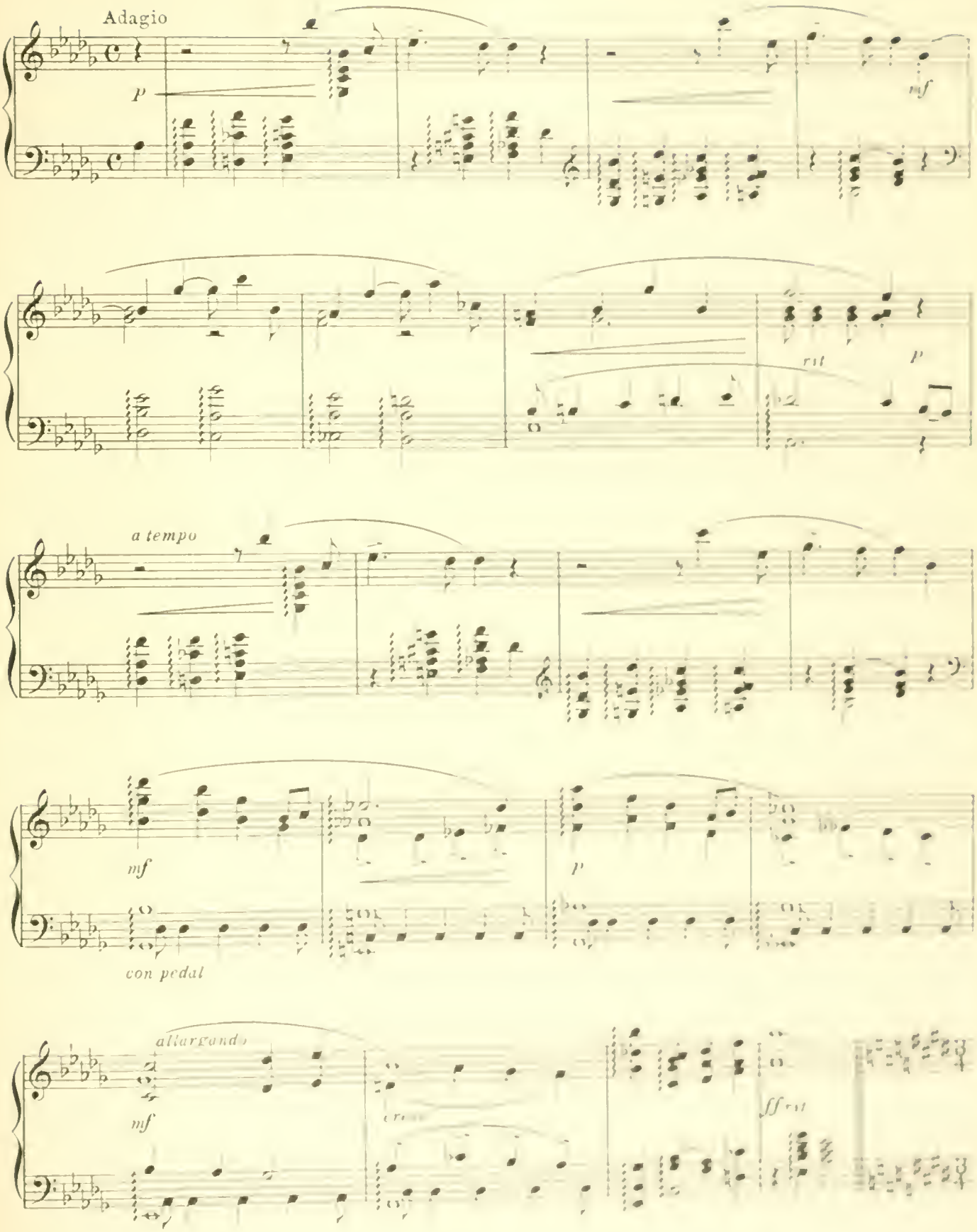

So beau - ti - ful so
a tempo
pure - ly wrought, Like a fair mis - sal penned with hymns. So gen - tle,
so sur - pass - ing thought A beau - teous soul, In love - ly limbs
A lan - tern that an an - gel trims


poco rit.
a tempo
come primo
f
p
mp
So sim-ple sweet, with-out a sin, Like gen-tle mus-ic gent-ly timed, Like
poco più mosso
rhyme words com-ing apt-ly in, To round a moon-ed po-em-rhymed To tunes the
mf
ten.
laugh-ing bells have chimed.
(John Masefield)
poco rit.
p a tempo
pp

Arthur Bergh (b. 1882)

Beata Solitudo



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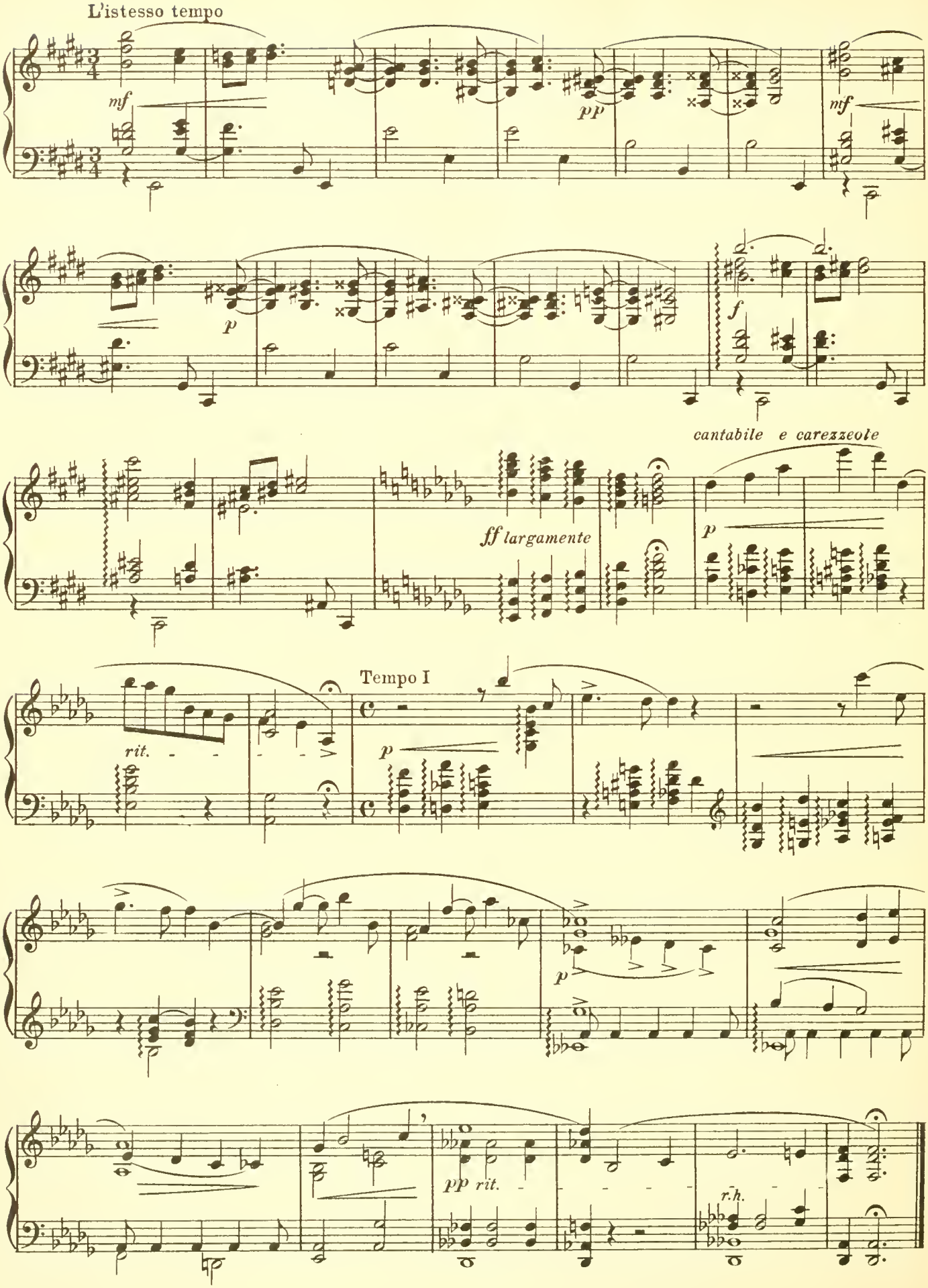
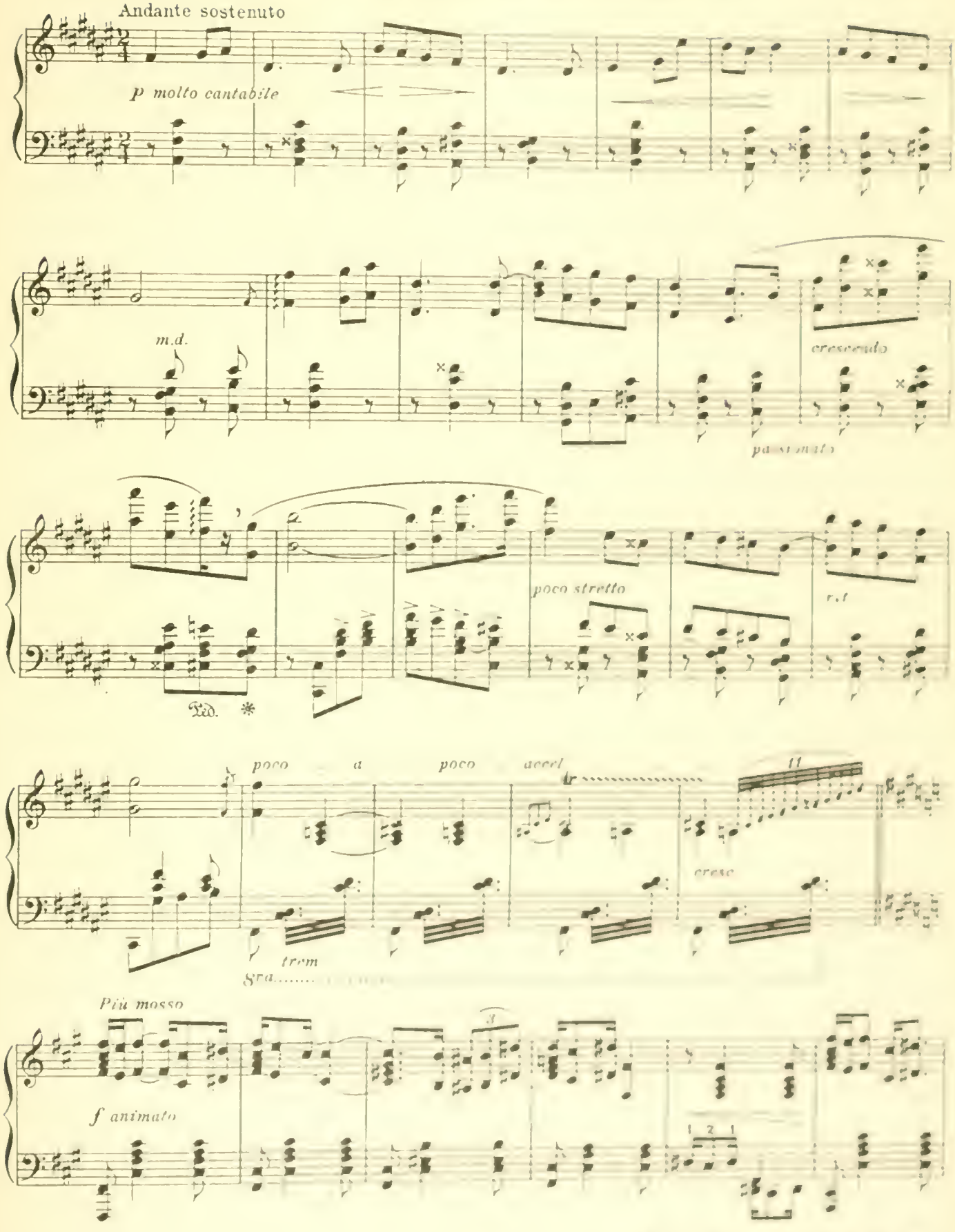

L'istesso tempo
mf
pp
mf
p
f
cantabile e carezzevole
ff largamente
p
Tempo I
rit.
p
p
pp rit.
r.h.

John Powell (b. 1882)

Erotic Poem, from "In the South" Op. 16, No. 2



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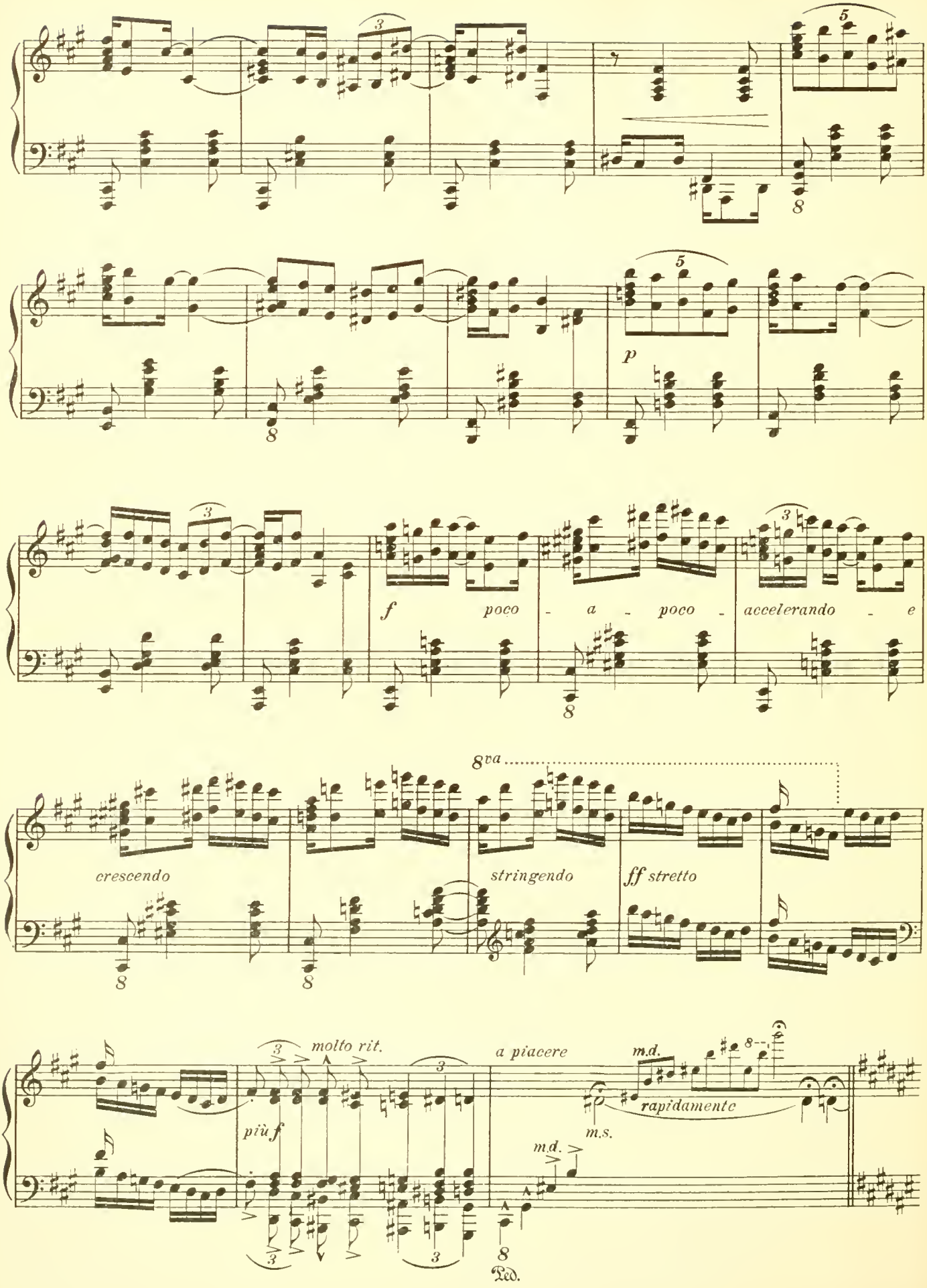
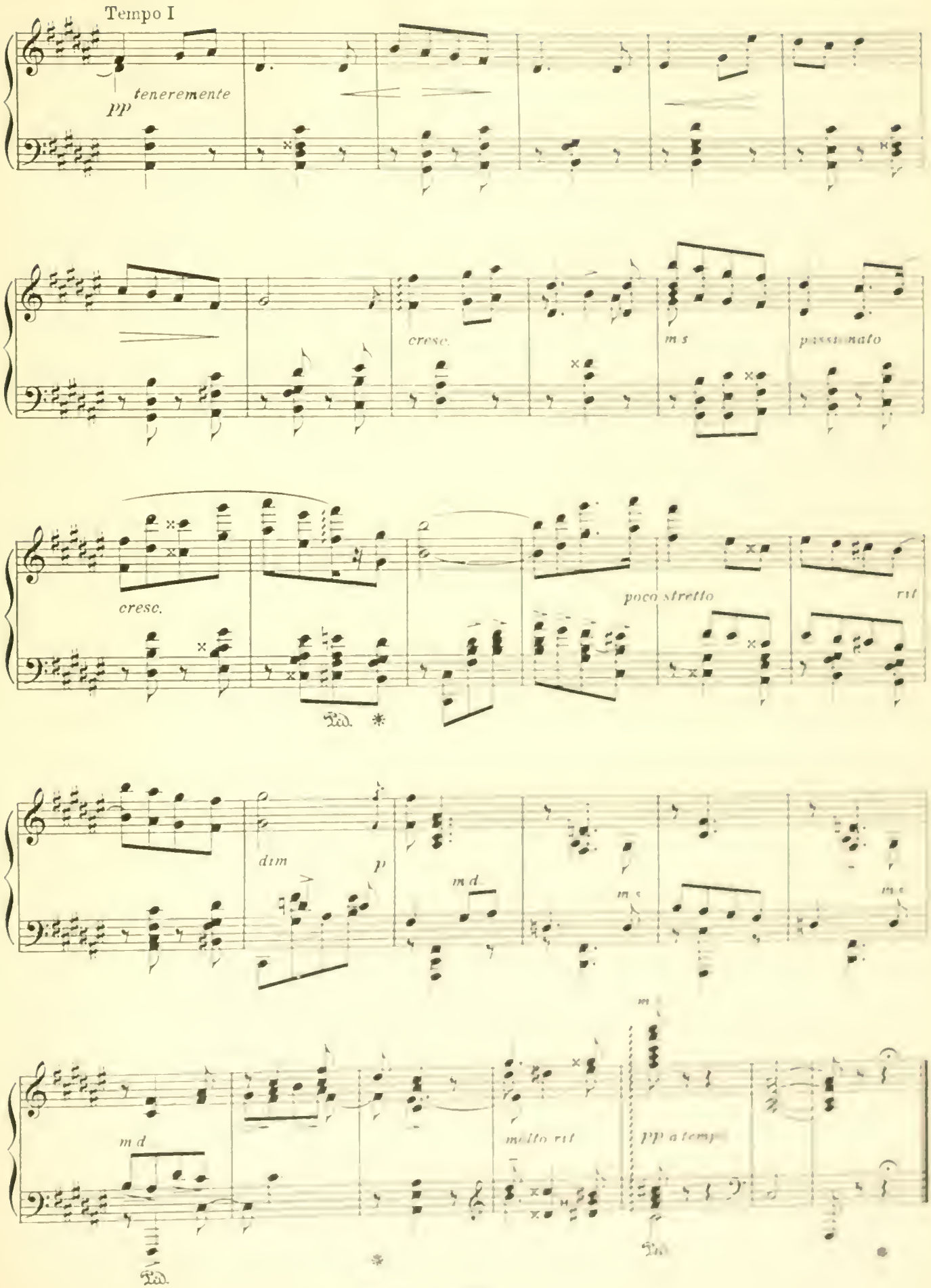

f
poco - a - poco -
accelerando - e
8va
crescendo
stringendo
ff stretto
molto rit.
più f
a piacere
m.d.
rapidamente
m.s.
m.d.
Ped.


Tempo I
pp
teneremente
cresc.
m s
passionato
cresc.
poco stretto
rit
dim
p
m d
m s
m d
molto rit
pp a tempo

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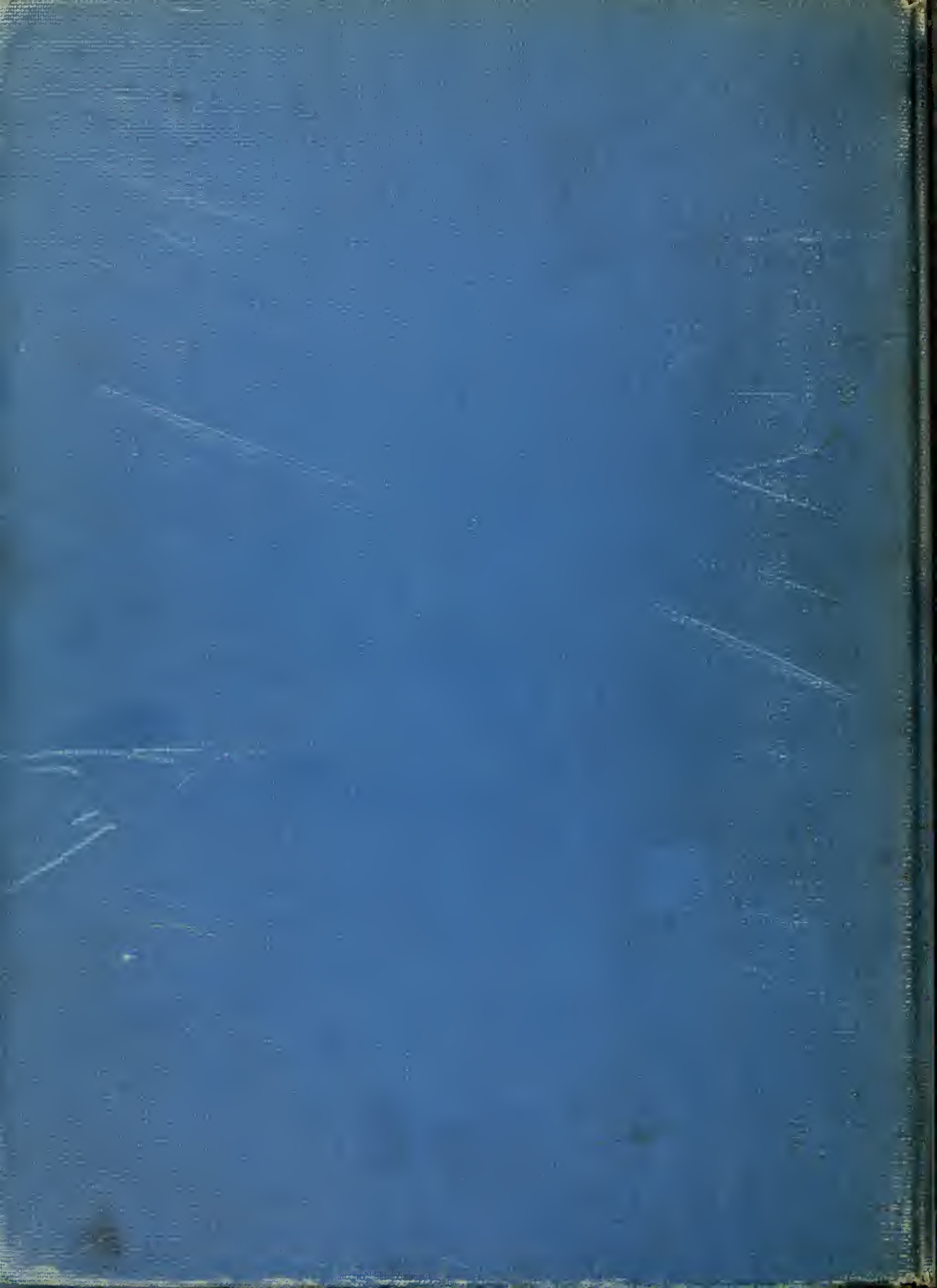
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